

The Geneva Sale

Jewels

13 May 2009

CHRISTIE'S



THE GENEVA SALE

Jewels

13 May 2009

CHRISTIE'S

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01/04/09

Auction Calendar

To include your property in these sales please consign ten weeks before the sale date. Contact the specialists or representative office for further information.

7 APRIL
JEWELS AT SOUTH KENSINGTON
LONDON

22 APRIL
THE NEW YORK SALE

28 APRIL
THE DUBAI SALE

29 APRIL
AMSTERDAM JEWELS

13 MAY
THE GENEVA SALE

14 MAY
JEWELS AT SOUTH KENSINGTON
LONDON

26 MAY
THE HONG KONG SALE

27 MAY
MILAN JEWELS

10 JUNE
THE LONDON SALE

11 JUNE
THE NEW YORK SALE

17 JUNE
JEWELS AT SOUTH KENSINGTON
LONDON

14 JULY
JEWELS AT SOUTH KENSINGTON
LONDON

8 SEPTEMBER
JEWELS AT SOUTH KENSINGTON
LONDON

6 OCTOBER
PARIS JEWELS

21 OCTOBER
THE NEW YORK SALE

27 OCTOBER
THE DUBAI SALE

27 OCTOBER
JEWELS AT SOUTH KENSINGTON
LONDON

3 NOVEMBER
AMSTERDAM JEWELS

17 NOVEMBER
JEWELS AT SOUTH KENSINGTON
LONDON

18 NOVEMBER
THE GENEVA SALE

25 NOVEMBER
MILAN JEWELS

1 DECEMBER
THE HONG KONG SALE

9 DECEMBER
THE LONDON SALE

10 DECEMBER
THE NEW YORK SALE

15 DECEMBER
JEWELS AT SOUTH KENSINGTON
LONDON

Subject to change.

16/03/09

Jewels
THE GENEVA SALE
Wednesday 13 May 2009

AUCTION

Wednesday 13 May 2009
14.30 Hours (Lots 1-109)
19.00 Hours (Lots 110-196)

under the aegis of
Maître Jean Christin, Huissier Judiciaire
At the Four Seasons Hotel des Bergues
33 quai des Bergues, 1201 Geneva
Tel: +41 (0)22 319 1730 Fax: +41 (0)22 319 1731

AUCTIONEERS

François Curiel, Rahul Kadakia, Eric Valdieu

VIEWING

Saturday	9 May	10.00 - 19.00 Hours
Sunday	10 May	10.00 - 18.00 Hours
Monday	11 May	10.00 - 18.00 Hours
Tuesday	12 May	10.00 - 18.00 Hours
Wednesday	13 May	10.00 - 15.00 Hours

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as FRANZ-1368

AUCTION RESULTS

UK: +44 (0)20 7627 2707
US: +1 212 703 8080
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CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.
[60]

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AFTERNOON SESSION

AT 14.30 HOURS
(lots 1-109)



1

PROPERTY OF COUNT PALMIERI

1

A GOLD AND DIAMOND NECKLACE, BY VAN CLEEF & ARPELS

The gold curb-link neckchain with pavé-set diamond heart-shaped motifs, mounted in 18k gold, *39.8 cm long*

Signed VCA for Van Cleef & Arpels, no. G4367A1

SFr.4,000-6,000 US$3,200-4,800 €2,700-4,000

2

A SET OF GOLD AND DIAMOND 'ALHAMBRA' JEWELLERY, BY VAN CLEEF & ARPELS

Comprising a gold chain designed as a series of pavé-set diamond clover links; and two bracelets en suite, mounted in 18k gold, *necklace 57.0 cm long, bracelets 18.5 cm long* (3)

Signed Van Cleef & Arpels, no. 137321

SFr.8,000-12,000 US$6,400-9,600 €5,400-8,000

THE PROPERTY OF A LADY

3

A DIAMOND CLUSTER RING

Centering upon an old-cut diamond within a ridged flowerhead surround to the brilliant-cut diamond accents, *ring size 5½*

SFr.6,000-8,000 US$4,800-6,400 €4,100-5,400

VARIOUS PROPERTIES

•4

A TURQUOISE, GOLD AND DIAMOND BROOCH, BY CARTIER

Designed as a gold turtle, the openwork bombé shell set with a pear-shaped turquoise cabochon, diamond collets and sapphire accents, to the similarly-set head and legs, *5.4 cm long, with French assay mark for gold*

Signed Cartier Paris

SFr.6,000-9,000 US$4,800-7,200 €4,100-6,000



2

3

4

2



5

•5
A COLOURED SAPPHIRE AND EMERALD RING

Set with a yellow sapphire weighing 10.16 carats to the circular-cut emerald surround, gallery and hoop, mounted in 18k gold, *ring size 6½*

Accompanied by report no. 97011506 dated ***24 October 2003*** *from the AGTA Gemological Testing Center stating that the yellow sapphire is natural, with no indications of heating*

SFr.12,000-18,000 US$9,600-14,000
€8,100-12,000

6
A GOLD AND DIAMOND NECKLACE, BY CARTIER

Centering upon a pavé-set diamond panther with emerald eyes and onyx nose, to the brilliant-cut diamond brick-link neckchain, mounted in 18k gold, *40.0 cm long, in a Cartier red leather pouch*

Signed Cartier, no. 710218

SFr.25,000-35,000 US$20,000-28,000
€17,000-23,000

•7
A DIAMOND RING

The raised old-cut diamond weighing 6.57 carats within a brilliant-cut diamond surround to the plain 18k gold band, *ring size 8.0*

SFr.30,000-40,000 US$24,000-32,000
€21,000-27,000

8
AN EMERALD AND DIAMOND BRACELET

Designed as a line of pavé-set diamond flowerheads, each centering upon a rectangular-cut emerald, *19.1 cm long, with French assay mark for gold*

SFr.15,000-20,000 US$12,000-16,000
€11,000-13,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"



6



7



8



9

A SET OF COLOURED CULTURED PEARL, COLOURED DIAMOND AND DIAMOND JEWELLERY

Comprising an openwork bangle, each terminal set with three golden-coloured cultured pearls, to the brilliant and marquise-cut yellow diamond and diamond hinged half-band; a pair of ear pendants and a ring of foliate design en suite, mounted in 18k white gold and gold, *bangle 17.5 cm inner circumference, ear pendants 7.5 cm long, ring size 6½* (3)

SFr.45,000-62,000 US$36,000-50,000
€31,000-42,000

THE PROPERTY OF A LADY

10

A PAIR OF COLOURED CULTURED PEARL AND DIAMOND EAR CLIPS

Each set with a golden-coloured cultured pearl measuring approximately 17.2 x 16.6 and 16.9 x 16.6 mm, to the circular-cut diamond surmount, mounted in platinum, *2.5 cm long*

SFr.32,000-42,000 US$26,000-34,000
€22,000-28,000



10

ANOTHER PROPERTY

11

AN EBONY, COLOURED DIAMOND AND DIAMOND 'BLACKAMOOR' BROOCH, BY SABBADINI

The carved ebony blackamoor wearing an orangy-brown diamond and diamond-set turban and a similarly-designed tunic with engraved foliate motifs, mounted in 18k white gold, *5.0 cm long*

Signed Sabbadini

SFr.7,000-9,000 US$5,600-7,200
€4,700-6,000



11



12

THE PROPERTY OF A LADY

12

A DIAMOND PENDENT NECKLACE

Set with a pear-shaped diamond weighing 7.15 carats, to the fine link chain, 1.7 cm long

Accompanied by report no. 16230907 dated 12 September 2007 from the GIA Gemological Institute of America stating that the diamond is D colour, VS2 clarity

SFr.150,000-190,000

US$120,000-150,000
€110,000-130,000



13

VARIOUS PROPERTIES

13

A DIAMOND RING

Set with a brilliant-cut diamond weighing 3.04 carats, to the pear-shaped diamond shoulders weighing 0.47 and 0.43 carat, mounted in platinum, *ring size 6.0*

Accompanied by report no. 15330584 dated 29 November 2006 from the GIA Gemological Institute of America stating that the diamond weighing 3.04 carats is D colour, VS2 clarity

SFr.55,000-70,000

US$44,000-56,000
€37,000-47,000



14

A SUITE OF DIAMOND JEWELLERY

Comprising a necklace designed as a series of brilliant-cut diamond floral clusters; a pair of ear pendants and two rings en suite, mounted in rhodium plated gold, *necklace 39.0 cm long, ear pendants 2.5 cm long, both ring sizes 3.0*

(4)

SFr.13,000-16,000

US$11,000-13,000
€8,800-11,000





15

15

A DIAMOND LONG CHAIN

Designed as a series of 234 spectacle-set brilliant-cut diamonds, mounted in platinum, *178.0 cm long*

The total diamond weight is stated to be 63.14 carats

SFr.75,000-90,000 US$60,000-72,000
€51,000-60,000

16

A SET OF COLOURED CULTURED PEARL AND DIAMOND JEWELLERY

Comprising a necklace, designed as a series of black cultured pearls measuring approximately from 13.5 to 13.1 mm, to the pavé-set diamond foliate spacers; and a pair of ear clips en suite, mounted in 18k white gold, *42.5 cm inner circumference, ear clips 2.2 cm long* (2)

SFr.50,000-75,000 US$40,000-60,000
€34,000-50,000

•17

A COLOURED CULTURED PEARL AND DIAMOND 'SO PRETTY' RING, BY CARTIER

Set with a black cultured pearl measuring approximately 12.8 mm, to the pavé-set diamond half-hoop, mounted in 18k white gold, *made in 2001, ring size 5 1/4, in a Cartier red suede pouch*

Signed Cartier, no. 9141150

SFr.2,000-3,000 US$1,600-2,400
€1,400-2,000

18

A PAIR OF DIAMOND EAR CLIPS

Each designed as a floral cluster, the pear-shaped diamond petals to the oval-shaped diamond pistil, mounted in platinum, *2.5 cm long*

Accompanied by 14 reports from the GIA Gemological Institute of America stating that the diamonds weighing from 1.50 to 1.00 carats are D to G colour, VVS1 to SI2 clarity

SFr.75,000-100,000 US$60,000-80,000
€51,000-67,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"


16
16
17
18



19

19
A FINE TOURMALINE AND COLOURED SAPPHIRE RING, BY MICHELE DELLA VALLE

Set with a rectangular-cut 'Paraiba' tourmaline weighing 11.35 carats, to the pavé-set Paraiba tourmaline bombé surround and hoop with pink sapphire accents, mounted in 18k white gold, *ring size 6½, in a Michele della Valle beige pouch*

With maker's mark for Michele della Valle, no. 10835

SFr.60,000-80,000 US$48,000-64,000
€41,000-54,000



20

**20
A PAIR OF CORAL, AQUAMARINE AND PEARL EAR PENDANTS, BY MICHELE DELLA VALLE

Each articulated line suspending a coral drop, a diamond and aquamarine cluster and a natural button pearl, to the coral drop surmount and diamond accents, mounted in 18k white gold, *6.5 cm long, in a Michele della Valle red and black case and pouch*

Please note that the pearls have not been tested for natural origin

With maker's mark for Michele della Valle

SFr.7,000-9,000 US$5,600-7,200
€4,700-6,000

21
A RED TOURMALINE AND DIAMOND NECKLACE

The detachable pendant set with a cushion-shaped rubellite within a brilliant-cut diamond surround, suspended from a similarly-set graduated necklace with marquise and brilliant-cut diamond collet spacers, mounted in platinum, *43.0 cm long, pendant 4.0 cm long* (2)

SFr.45,000-60,000 US$36,000-48,000
€31,000-40,000

22
A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS

Each set with a cultured pearl measuring approximately 18.4 x 18.2 and 18.1 x 17.9 mm, to the triangular-shaped diamond, mounted in platinum, *2.8 cm long*

SFr.62,000-75,000 US$50,000-60,000
€42,000-50,000



22



21



23

23
AN ART DECO SILVER AND SAPPHIRE
CIGARETTE CASE

Of rectangular outline with linear geometric fluted silver and gold-plated silver motifs, to the cabochon sapphire pushpiece, opening to reveal a commemorative Russian inscription, *dated 1932, 9.5 x 7.9 x 1.7 cm, with St Petersburg assay mark for silver*

SFr.5,000-7,500 US$4,000-6,000
€3,400-5,000



24

24
AN AGATE CAT FIGURE, BY FABERGÉ

Realistically carved in agate with faceted ruby eyes,
4.7 cm high
By Fabergé

SFr.5,000-7,000 US$4,000-5,600
€3,400-4,700

PROVENANCE:
Christie's Geneva, *Objects of Vertu*, 14 May 1996, lot 202

•25
A NEPHRITE, ENAMEL AND GOLD PARASOL HANDLE

Designed as a carved nephrite hare with gold ears and rose-cut diamond eyes, to the pink guilloché enamel neck with seed pearl edging, *6.2 cm high, in a fitted wooden case stamped Fabergé St Petersburg Moscow London*

SFr.2,500-4,000 US$2,000-3,200
€1,700-2,700



25



THE PROPERTY OF A LADY

26

AN ANTIQUE PINK TOPAZ, ENAMEL, DIAMOND AND GOLD PARURE

Comprising: a comb tiara set with a fringe of oval pink topazes to the openwork gold, blue enamel and diamond decoration; a necklace/choker with removeable links supporting a detachable plaque brooch and topaz pendant; a pair of earrings with detachable pendants (may be added to necklace/brooch combination); and a brooch with pendant hoop, all of neo-classical and foliate design, mounted in silver and gold, *circa 1840, tiara 15.0 cm across, necklace 38.0 or 34.0 inner circumference, detachable brooch 5.9 cm long, ear pendants 5.0 cm long and brooch 4.9 cm across, with two original tooled leather cases, damage to enamel and cases* (4)

SFr.20,000-30,000

US$16,000-24,000
€14,000-20,000













THE PROPERTY OF A GENTLEMAN

•27

A SUITE OF ANTIQUE SAPPHIRE AND DIAMOND JEWELLERY

Of foliate design set throughout with old-cut diamonds and vari-cut sapphires, comprising a buckle, a bracelet, a brooch, a pair of clip brooches, a pair of ear pendants, a pair of ear clips and a ring, mounted in silver and gold, *circa 1860, buckle 7.0 cm wide, bracelet 17.5 cm long, brooch 5.0 cm wide, clip brooches 3.5 cm long, ear pendants 5.0 cm long, ear clips 3.0 cm long, ring size 6½*

(8)

SFr.30,000-50,000

US$24,000-40,000
€21,000-34,000





VARIOUS PROPERTIES

28

AN ART NOUVEAU ENAMEL AND SILVER-GILT TABLE CLOCK, BY EUGÈNE FEUILLÂTRE

The yellow enamel dial with green Roman numerals and two butterflies adorning the centre, to the orange and green partially foiled and plique-à-jour enamelled floral case and sculpted foliate silver gilt top and reverse, with keywound brass movement, *circa 1900, 16.4 x 8.3 cm, with French assay mark for gold and silver*

Case signed by Feuillâtre, movement signed by Lépine, no. 28962

SFr.20,000-30,000 US$16,000-24,000
€14,000-20,000



EUGÈNE FEUILLÂTRE

Eugène Feuillâtre (1870-1916) began his short career as a student of Etienne Tourrette in 1883. Although considered a gifted goldsmith and sculptor, his most exceptional talent lay in such enamel work as he learnt from his early master. Feuillâtre was head of René Lalique's enamelling workshop from 1890 to 1897 and he was considered one of the best craftsmen in this field at the time. In 1898, he began working on his own, and his creations were displayed with great success at the Salon de la Société des Artistes Français until 1914 and at the Salon de la Société des Artistes Décorateurs. In 1899, he joined the Belgian association 'La Libre Esthétique' as well as acting as a member of the jury alongside Lalique and Fouquet for an exhibition at the New Gallery in London. The year 1900 brought him a gold medal at the Paris World Exhibition.



29

ΔΨ 29

A GEM-SET, ENAMEL AND GOLD BANGLE, BY RAYMOND YARD

The central raised cabochon emerald flanked by faceted ruby collets and white enamel storks, each grasping a green enamel snake in its claws to the hinged tapered gold bangle, *16.0 cm inner circumference, 3.4 cm wide*

Signed Yard for Raymond Yard

SFr.5,000-7,000 US$4,000-5,600 €3,400-4,700



30

THE PROPERTY OF A GENTLEMAN

•30

A SET OF EMERALD AND DIAMOND JEWELLERY

Comprising a tubogas bracelet with two detachable old-cut diamond flowerheads each set with a rectangular-shaped emerald; three clip brooches and a pair of ear clips en suite, *bracelet 14.5 or 15.5 cm long, clip brooches 4.0 cm long, ear clips 3.5 cm* (7)

SFr.8,000-12,000 US$6,400-9,600 €5,400-8,000

VARIOUS PROPERTIES

Ψ 31

A GOLD, RUBY AND DIAMOND HANDBAG

The rectangular gold frame engraved with foliate motifs, alternately set with old-cut diamonds and cabochon rubies, suspending a gold mesh bag with gold bead terminals, to the oval link handle, opening to reveal a smaller similarly-set purse, *smaller purse circa 1900, total gross weight 291.5 grams, frame 16.6 cm long* (2)

SFr.10,000-15,000 US$8,000-12,000 €6,700-10,000



33



32

32

A RUBY, DIAMOND AND COLOURED DIAMOND RING

The central line set with a pear-shaped ruby, a fancy-shaped brown diamond and a square-shaped diamond, to the brown diamond shoulders, *ring size 6.0*

SFr.19,000-25,000 US$16,000-20,000 €13,000-17,000

Ψ 33

A GOLD, RUBY AND DIAMOND 'TOI ET MOI' RING, BY RENÉ BOIVIN

Of cross-over design, collet-set with an oval-shaped ruby and circular-cut diamond within a paisley-shaped surround to the bifurcated gold band, *1970s, ring size 6¾, with French assay mark for gold*

By René Boivin

Accompanied by a certificate of authenticity from Françoise Cailles stating that the ring is by Boivin

SFr.25,000-35,000 US$20,000-28,000 €17,000-23,000



34

THE PROPERTY OF A GENTLEMAN

•34

A SET OF FOUR ART DECO DIAMOND CLIPS

Each of pavé-set diamond three-dimensional design, *circa 1930, each 1.5 cm wide* (4)

SFr.6,000-8,000 US$4,800-6,400 €4,100-5,400

36

A DIAMOND 'TOI ET MOI' RING

Of cross-over design, set with two pear-shaped diamonds weighing 3.87 and 3.35 carats to the white gold triple hoop, mounted in 18k white gold, *ring size 6.0*

SFr.60,000-80,000 US$48,000-64,000 €41,000-54,000

THE PROPERTY OF A LADY

35

A DIAMOND PENDENT NECKLACE

Set with a pear-shaped diamond weighing 1.85 carats to the inverted pear-shaped diamond top, mounted in 18k white gold, *2.0 cm long* (2)

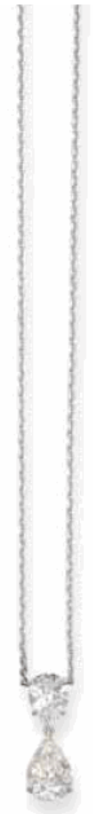
SFr.10,000-15,000 US$8,000-12,000 €6,700-10,000

37

AN ART DECO DIAMOND BRACELET

The articulated band of foliate motifs designed as four old-cut diamond pierced plaques, each centering upon three collet-set diamonds, to the diamond collet spacers, mounted in platinum, *circa 1920, 18.2 cm long*

SFr.20,000-30,000 US$16,000-24,000 €14,000-20,000



35



36



37



38

THE PROPERTY OF A LADY

39

A DIAMOND NECKLACE

Of foliate design set with a graduated line of marquise-cut diamonds with brilliant-cut diamond accents, mounted in platinum, *40.0 cm long*

SFr.20,000-30,000 US$16,000-24,000 €14,000-20,000

PROPERTY OF COUNT PALMIERI

40

A DIAMOND TIE PIN

Set with a star-shaped diamond weighing approximately 1.08 carats, mounted in 18k white gold

SFr.3,000-5,000 US$2,400-4,000 €2,100-3,400

VARIOUS PROPERTIES

41

A PAIR OF DIAMOND EAR PENDANTS, BY MANUEL BOUVIER

Each octagonal-shaped diamond weighing 1.20 and 1.18 carats within a diamond border, suspended from a flexible series of diamond rondelles to the diamond line surmount, mounted in 18k white gold, *5.1 cm long*

Signed MaB for Manuel Bouvier

Accompanied by report no. 07006210001 dated 12 March 2007 from the HRD Diamond High Council stating that the diamond weighing 1.20 carats is F colour, VS2 clarity

Accompanied by report no. 07006210002 dated 12 March 2007 from the HRD Diamond High Council stating that the diamond weighing 1.18 carats is G colour, SI2 clarity

SFr.18,000-22,000 US$15,000-18,000 €13,000-15,000

ANOTHER PROPERTY

38

A COLOURED DIAMOND AND DIAMOND NECKLACE

The pear-shaped fancy brown-yellow diamond weighing 6.61 carats suspended from a diamond collet line neckchain with baguette-cut diamond spacers, mounted in platinum, *45.5 cm long*

Accompanied by report no. 15646210 dated 19 January 2007 from the GIA Gemological Institute of America stating that the diamond is Fancy Brown-Yellow colour

SFr.45,000-55,000 US$36,000-44,000 €31,000-37,000

Ψ•42

AN EMERALD, RUBY AND DIAMOND RING

Set with an hexagonal-shaped carved emerald cabochon weighing 11.65 carats, within a brilliant-cut diamond border to the baguette-cut ruby shoulders, mounted in platinum, *ring size 6.0*

SFr.12,000-18,000 US$9,600-14,000 €8,100-12,000


39
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42



43

43

THE PROPERTY OF A LADY

43

A SET OF SAPPHIRE AND DIAMOND JEWELLERY, BY FARAONE

Comprising a brooch centering upon a cabochon sapphire within a brilliant-cut diamond two-tiered border; a ring and a pair of ear clips en suite, *brooch 3.3 cm long, ear clips 2.2 cm long, ring size 5½* (3)

Ring and ear clips signed Faraone

SFr.15,000-20,000 US$12,000-16,000
€11,000-13,000



44

44

A DIAMOND BRACELET, BY HARRY WINSTON

The highly flexible band set with three lines of diamond collets, to the deployant clasp, mounted in 18k gold, *16.5 cm inner circumference*

Signed HW for Harry Winston

SFr.15,000-20,000 US$12,000-16,000
€11,000-13,000



ANOTHER PROPERTY

45

A SUITE OF GOLD AND DIAMOND JEWELLERY

Comprising a necklace set with a line of brilliant-cut diamond flower motifs, to the baguette-cut diamond spacers; a bracelet, a pair of ear pendants and a ring en suite, mounted in 18k gold, *necklace 44.0 cm long, bracelet 20.0 cm long, ear pendants 3.0 cm long, ring size 6½* (4)

SFr.25,000-35,000 US$20,000-28,000
€17,000-23,000



46

THE PROPERTY OF A LADY

46

A TWO-COLOURED GOLD VANITY CASE, BY SCHLUMBERGER

The rounded oblong case of gold and white gold mesh design, opening to reveal two glazed compartments and a lipstick holder, the fitted mirror concealing a comb,
16.5 cm long, total gross weight 520.1 grams, with French assay mark for gold (3)

Signed Schlumberger

SFr.5,000-8,000 US$4,000-6,400
€3,400-5,400

VARIOUS PROPERTIES

47

A SUITE OF DIAMOND JEWELLERY

Comprising a necklace suspending a brilliant-cut diamond stylised motif from a series of marquise-shaped openwork links to the diamond foliate accents; a pair of ear pendants and a ring en suite, mounted in 18k gold,
necklace 37.0 cm inner circumference, ear pendants 4.8 cm long, ring size 6¼ (3)

SFr.25,000-35,000 US$20,000-28,000
€17,000-23,000

48

A LADY'S ENAMEL, GOLD AND DIAMOND WRISTWATCH, BY BERTOLUCCI

The circular black dial with diamond dot markers, to the pavé-set diamond and black enamel surround and link bracelet, quartz movement, mounted in 18k gold,
16.2 cm inner circumference

Signed Bertolucci, no. 083 68-1529

SFr.4,000-6,000 US$3,200-4,800
€2,700-4,000


47
47
47
48

49
A CULTURED PEARL AND DIAMOND NECKLACE

Of latticework design, set with a series of cultured pearls measuring approximately from 15.9 to 11.5 mm, to the collet-set diamond flower spacers, mounted in 18k white gold, *36.5 cm inner circumference*

SFr.45,000-62,000 US$36,000-50,000
€31,000-42,000

50
A PAIR OF TURQUOISE, LAPIS LAZULI AND DIAMOND EAR CLIPS

Each hoop of star motif, composed of lapis lazuli and turquoise sections, to the brilliant-cut diamond collet accents, mounted in 18k white gold, *3.0 cm long*

SFr.5,000-7,000 US$4,000-5,600
€3,400-4,700

51
A DIAMOND ETERNITY RING

Set with seventeen rectangular-cut diamonds, mounted in platinum, *ring size 6*

The total weight of the diamonds is **8.88 carats**

SFr.18,000-22,000 US$15,000-18,000
€13,000-15,000

The number 8 has auspicious connotations in Chinese as the word for 'eight', *'pinyin',* is similar to that for prosperity or wealth. In regional dialects, such as Cantonese, the words for 'eight' and 'fortune' are also similar, strengthening the lucky association of the number in the East.

•52
A PAIR OF CULTURED PEARL AND DIAMOND EAR PENDANTS

Each set with a cultured pearl measuring approximately 15.1 x 14.9 mm to the pavé-set diamond cap and detachable diamond line surmount, mounted in 18k white gold, *3.8 cm long*

SFr.6,000-9,000 US$4,800-7,200
€4,100-6,000


49
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51
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53
A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS, BY SABBADINI

Each designed as a marquise and brilliant-cut diamond cluster with oval-shaped sapphire accents to the baguette-cut diamond scroll detail, mounted in platinum, *3.6 cm long*

Signed Sabbadini

SFr.25,000-40,000 US$20,000-32,000
€17,000-27,000

54
A SAPPHIRE AND DIAMOND RING

The cushion-shaped sapphire weighing 17.50 carats, within a marquise-cut diamond foliate border, *ring size 6½*

Accompanied by report no. 0901619 dated 03 February 2009 from the Gübelin Gem Lab stating that the sapphire is of Burmese origin, with no indications of heating, ***'Royal Blue'*** *colour*

SFr.150,000-200,000 US$120,000-160,000
€110,000-130,000

55
A SAPPHIRE AND DIAMOND BRACELET, BY BULGARI

The highly flexible band designed as a series of cabochon sapphires alternating with brilliant-cut diamond accents, mounted in 18k white gold, *17.5 cm long*

Signed Bulgari

SFr.25,000-30,000 US$20,000-24,000
€17,000-20,000

56
A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS

Each set with a cushion-shaped sapphire weighing 9.24 and 9.05 carats within a marquise and pear-shaped diamond cluster border, mounted in platinum, *3.1 cm long*

Accompanied by report no. CS 40005 and CS 40006 dated 27 August 2008 from the AGL American Gemological Laboratories stating that the sapphires are of Ceylon origin, with no indications of heat enhancement and no clarity enhancement

SFr.150,000-200,000 US$120,000-160,000
€110,000-130,000



53



54



55



56

THE PROPERTY OF A GENTLEMAN

57

A DIAMOND RING

The brilliant-cut diamond weighing 3.71 carats, mounted in 18k white gold, *ring size 6¼*

Accompanied by report no. 13084 dated 13 February 2009 from the SSEF Swiss Gemmological Institute stating that the diamond is D colour, VVS2 clarity

*With a note stating that the diamond is classified as a **Type II** diamond*

SFr.80,000-120,000 US$64,000-96,000
€54,000-80,000

VARIOUS PROPERTIES

Ψ 58

A RUBY AND DIAMOND RING

The oval-shaped ruby weighing 3.90 carats, set within a circular-cut diamond surround, mounted in platinum, *ring size 4½*

Accompanied by report no. 0127772 dated 07 December 2007 from the Gem Testing Laboratory of Great Britain (Gem-A) stating that the ruby is of Burmese origin, with no evidence of heat treatment

Accompanied by report no. 53451 dated 17 March 2009 from the SSEF Swiss Gemmological Institute stating that the ruby is of Burmese origin, with no indications of heating

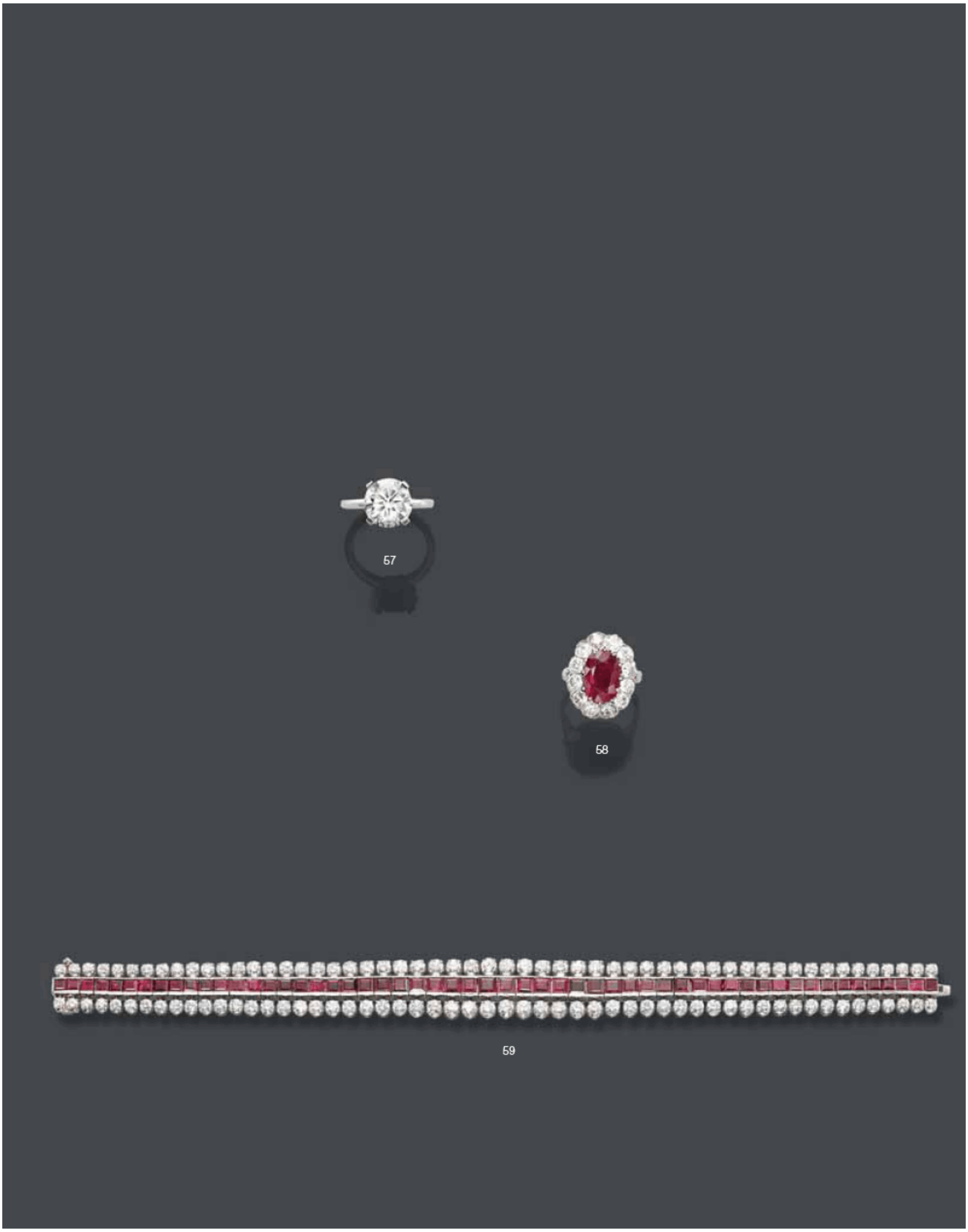
SFr.50,000-65,000 US$40,000-52,000
€34,000-44,000

Ψ 59

A RUBY AND DIAMOND BRACELET

The flexible tapered band, centering upon a calibré-cut ruby line to the brilliant-cut diamond border, *18.8 cm long*

SFr.18,000-24,000 US$15,000-19,000
€13,000-16,000


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60
A DIAMOND NECKLACE, BY CARTIER
AND A PAIR OF DIAMOND EAR PENDANTS

Comprising a necklace of lariat design composed of three brilliant-cut diamond lines gathered by a pavé-set diamond hoop to the three pear-shaped diamond terminals, mounted in rhodium plated gold, *38.0 cm inner circumference, with French assay mark for gold*;
and a pair of diamond ear pendants of 'treble clef' design, *6.0 cm long* (2)

Necklace signed Cartier, no. 678852

SFr.55,000-70,000 US$44,000-56,000
€37,000-47,000

61
A SAPPHIRE AND DIAMOND RING

Set with an oval-shaped sapphire weighing 10.18 carats to the pavé-set diamond floral surround and shoulders, *ring size 5½*

Accompanied by report no. 0902083 dated 12 February 2009 from the Gübelin Gem Lab stating that the sapphire is of Burmese origin, with no indications of heating

SFr.20,000-30,000 US$16,000-24,000
€14,000-20,000

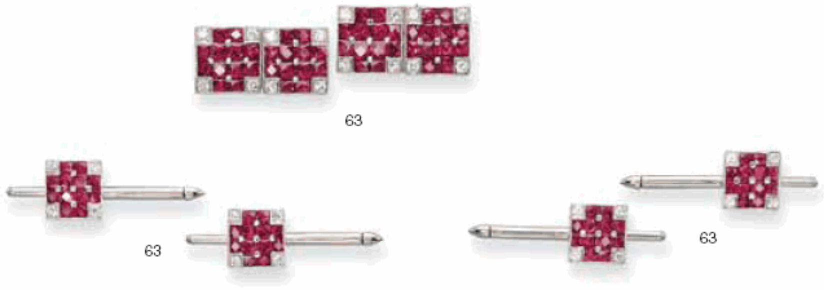
62
A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS,
BY BULGARI

Of foliate design, the oval-shaped sapphire cluster within a brilliant-cut diamond border, *2.6 cm long*

Signed Bulgari

SFr.10,000-15,000 US$8,000-12,000
€6,700-10,000


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Ψ 63
A RUBY AND DIAMOND DRESS-SET

Comprising a pair of cufflinks, each square plaque set with a French-cut ruby red cross and brilliant-cut diamond corners; and four studs en suite, mounted in platinum, *cufflinks 1.0 cm long, shirt studs 0.9 cm long* (5)

SFr.10,000-12,000 US$8,000-9,600 €6,700-8,000

Ψ 64
A RUBY AND DIAMOND NECKLACE, BY MICHELE DELLA VALLE

Designed as a series of oval-shaped ruby and diamond clusters, to the three similarly-set swags, mounted in 18k white gold, *42.0 cm long*

Signed della Valle

SFr.100,000-140,000 US$80,000-110,000 €67,000-94,000

65
A PAIR OF DIAMOND EAR STUDS

Each set with a rectangular-cut diamond weighing 2.07 and 2.01 carats, mounted in platinum

Accompanied by report no. 15688995 dated 05 March 2007 from the GIA Gemological Institute of America stating that the diamond weighing 2.07 carats is E colour, SI1 clarity

Accompanied by report no. 15881380 dated 14 March 2007 from the GIA Gemological Institute of America stating that the diamond weighing 2.01 carats is F colour, SI1 clarity

SFr.40,000-50,000 US$32,000-40,000 €27,000-34,000

Ψ 66
TWO RUBY, SAPPHIRE AND DIAMOND BRACELETS

Both of similar design, centering upon a French-cut ruby or sapphire line, to the baguette-cut diamond borders, mounted in 18k white gold, *sapphire and diamond bracelet 17.8 cm long, ruby and diamond bracelet 18 cm long* (2)

SFr.23,000-32,000 US$19,000-26,000 €16,000-21,000

67
A THREE-STONE DIAMOND RING

Set with three brilliant-cut diamonds weighing 3.07, 1.01 and 1.00 carats, to the plain hoop, mounted in platinum, *ring size 5¾*

Accompanied by report no. 14639869 dated 05 October 2005 from the GIA Gemological Institute of America stating that the diamond weighing 3.07 carats is G colour, VS1 clarity

Accompanied by report no. 13355629 dated 10 May 2004 from the GIA Gemological Institute of America stating that the diamond weighing 1.01 carats is G colour, VS1 clarity

Accompanied by report no. 14174291 dated 24 February 2005 from the GIA Gemological Institute of America stating that the diamond weighing 1.00 carats is G colour, VS2 clarity

SFr.55,000-70,000 US$44,000-56,000 €37,000-47,000


64
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66

ALETTO BROTHERS

The Aletto family tradition of fine hand-crafted jewels has spanned five consecutive generations, beginning with a special commission to Bartolomeo Aletto to commemorate the inauguration of the Eiffel Tower at the Exposition Universelle in 1889. From the second generation, Bartolomeo's son, Raffaele, worked for many leading Italian jewellers, and in 1949, his son, Alberto, emigrated from the family base in Naples to Caracas, Venezuela, where he established a factory with over 100 employees. In 1962, Alberto moved the family to New York, and today his sons, Alfredo, Franco, Roberto and Alberto Jr. continue the family tradition from their workshop in Boca Raton, Florida, together with the next generation of Alfredo's sons, Alberto, Luigi and Mario.

Aletto Brothers have long been renowned for their hand craftsmanship, and particularly for their work with invisibly-set sapphires and rubies. Invisible-setting was first introduced in the 1930s, as a way of mounting specially grooved calibré-cut coloured gems on concealed metal rails, to give the effect of an unbroken surface of coloured stones. It was Alberto who was inspired to learn the ways of invisible-setting in 1983, and who taught himself, and thereafter his sons, this demanding and precise technique.



68

Ψ 68

A RUBY AND DIAMOND BRACELET, BY ALETTO BROTHERS

Designed as a highly flexible calibré-cut ruby band within a spaced brilliant-cut diamond collet frame, to the baguette-cut diamond clasp, mounted in platinum and 18k gold, *19.5 cm long, in an Aletto Bros. green leather case*

Signed Aletto Bros.

SFr.40,000-60,000 US$32,000-48,000
€27,000-40,000



The Aletto workshop in Naples, *circa* 1950.
Pictured on the left, Raffaele Aletto, together with his sons.



69

A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS, BY ALETTO BROTHERS

Each designed as a detachable calibré-cut sapphire drop with a diamond cap to the brilliant and baguette-cut diamond leaf surmount, mounted in platinum, *4.9 cm long, in an Aletto Bros. fitted green leather case* (3)

Signed Aletto Bros.

SFr.45,000-55,000 US$36,000-44,000
€31,000-37,000

69

70

A SAPPHIRE AND DIAMOND BRACELET, BY ALETTO BROTHERS

The highly flexible band of calibré-cut sapphires between diamond collet borders, mounted in platinum, *17.4 cm long, in an Aletto Bros. green leather case*

Signed Aletto Bros., no. 63008

SFr.75,000-100,000 US$60,000-80,000
€51,000-67,000



70

71
A COLOURED CULTURED PEARL AND DIAMOND NECKLACE

The graduated line of twenty-nine golden-coloured cultured pearls measuring approximately from 16.9 to 12.9 mm, to the pavé-set yellow diamond ball clasp with diamond rondelle detail, mounted in 18k white gold, *45.2 cm long*

SFr.22,000-32,000 US$18,000-26,000
€15,000-21,000

72
A PAIR OF DIAMOND EAR STUDS

Each set with a brilliant-cut diamond weighing 2.20 and 2.08 carats, mounted in platinum

SFr.25,000-32,000 US$20,000-26,000
€17,000-21,000

73
A LADY'S COLOURED DIAMOND AND DIAMOND WRISTWATCH, BY GRAFF

The pavé-set yellow diamond oval dial within a baguette-cut diamond and brilliant-cut yellow diamond surround, to the yellow diamond plaited band, quartz movement, *17.5 cm long*

Signed Graff, no. 0015

SFr.25,000-35,000 US$20,000-28,000
€17,000-23,000

74
A COLOURED DIAMOND AND DIAMOND RING

Set with three rectangular-cut light yellow diamonds weighing 3.02, 1.25 and 1.24 carats, to the pavé-set diamond surround and half-hoop, mounted in platinum and 18k gold, *ring size 6¼*

SFr.25,000-35,000 US$20,000-28,000
€17,000-23,000


71
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73

75



75
A CULTURED PEARL AND TOURMALINE SAUTOIR

Designed as two detachable gold chains, each set with a series of black and silver-coloured cultured pearls with fancy-shaped green and pink tourmaline spacers, mounted in 18k gold, *longest chain 84.0 cm long, shortest chain 42.0 cm long, may be worn as a single or double chain* (2)

SFr.19,000-25,000 US$16,000-20,000
€13,000-17,000

76
A PAIR OF COLOURED SAPPHIRE AND DIAMOND EAR PENDANTS

Each suspending a cushion-shaped yellow sapphire weighing 3.86 and 3.71 carats, to the half-moon diamond and square-cut diamond collet surmount, mounted in platinum and 18k gold, *2.9 cm long*

Accompanied by report no. 92037612 dated 18 February 2009 from the AGTA Gemological Testing Center stating that the sapphires are natural yellow sapphires, with no indications of heating

SFr.30,000-40,000 US$24,000-32,000
€21,000-27,000

77
A WHIMSICAL CITRINE DOG BROOCH

Designed as a dachshund, set throughout with vari-cut citrines, *7.0 cm long*

SFr.3,000-5,000 US$2,400-4,000
€2,100-3,400

Ψ 78
A DELICATE RUBY AND COLOURED DIAMOND BRACELET

The flexible line of cabochon rubies alternating with vari-cut yellow diamonds each within a micro pavé-set diamond surround, mounted in 18k gold, *19.5 cm long*

Accompanied by 9 reports from the GIA Gemological Institute of America stating that the diamonds weighing from 0.71 to 0.27 carat range from Fancy Vivid Yellow-Orange to Fancy Brownish Orangy Yellow colour

SFr.25,000-35,000 US$20,000-28,000
€17,000-23,000



76



77



78

BOLD & BEAUTIFUL







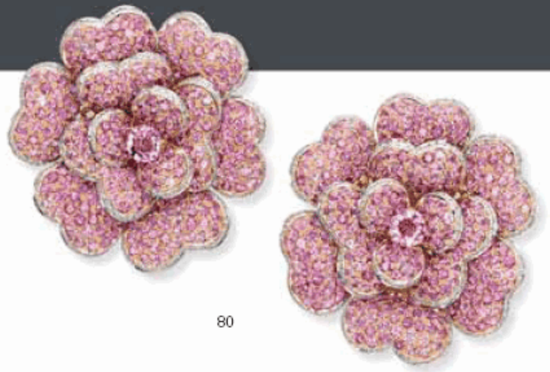
79

A SUITE OF COLOURED DIAMOND AND DIAMOND JEWELLERY, BY DE GRISOGONO

Designed as a line of pavé-set black diamond and diamond heart-shaped bombé links; a bracelet and a ring en suite, mounted in 18k white gold, *necklace 41.0 cm long, bracelet 17.0 cm long, ring size 6¼, with two de Grisogono black leather cases* (3)

Signed de Grisogono, nos. 22239/01-4, 42293/01-4 and 52293/01-10

SFr.45,000-55,000 US$36,000-44,000
€31,000-37,000



80

80
A PAIR OF COLOURED SAPPHIRE AND DIAMOND EAR CLIPS, BY MICHELE DELLA VALLE

Each designed as a flowerhead, the pavé-set pink sapphire petals edged with brilliant-cut diamonds to the circular-cut pink sapphire pistil, mounted in 18k rose gold, *4.2 cm long, in a Michele della Valle black and red case and pouch*

With maker's mark for Michele della Valle

SFr.12,000-15,000 US$9,600-12,000
€8,100-10,000

81
A KUNZITE, COLOURED SAPPHIRE AND DIAMOND COCKTAIL RING, BY MICHELE DELLA VALLE

The rectangular-cut kunzite weighing 72.31 carats within a pavé-set pink sapphire raised surround, to the diamond-set claws, mounted in 18k rose gold, *ring size 6½*

Signed MdV for Michele della Valle, no. 10817

SFr.7,000-9,000 US$5,600-7,200
€4,700-6,000



81



82

82
A DIAMOND BRACELET

The wide band set with five brilliant-cut diamond oval links, to the pavé-set diamond arched spacers, mounted in 18k white gold, *18.8 cm long*

SFr.90,000-110,000 US$72,000-88,000
€61,000-74,000

BOLD & BEAUTIFUL



83

83

A CITRINE, DIAMOND AND GOLD BOW BROOCH, BY TIFFANY & CO.

The detachable citrine briolette drop weighing 143.70 carats with a diamond foliate cap suspended from a diamond-set double bow, mounted in 18k gold and white gold, *made in 1983, 7.5 cm long* (2)

Signed Tiffany & Co.

SFr.20,000-30,000 US$16,000-24,000
€14,000-20,000

84

A ROSE GOLD AND DIAMOND 'ENIGMA' RING, BY ENIGMA

The pavé-set diamond wide band with rotating 'Enigma' inscription in rose gold, *ring size 6.0*

Signed Enigma

SFr.3,000-5,000 US$2,400-4,000
€2,100-3,400

For a similar piece please see:

Gianni Bulgari, *Enigma: Jewels by Gianni Bulgari*, Verona, 2006, pl 15, pp.38-39

85

A ROSE GOLD, ENAMEL AND DIAMOND 'JANUS' BRACELET, BY ENIGMA

The reversible bracelet composed of nine rose gold cylindrical links, each sides set with brilliant-cut diamond or enamel lines, *20.3 cm long*

Signed Enigma

SFr.10,000-15,000 US$8,000-12,000
€6,700-10,000

For a similar piece please see:

Gianni Bulgari, *Enigma: Jewels by Gianni Bulgari*, Verona, 2006, pl 62, pp.132-133

As the Roman god of the new year and January, *Janus* was represented as a two headed figure, looking forward into the new year and backwards into the past, an apt imagery for this versatile and reversable bracelet.

ENIGMA

Enigma was created in 1989 by Gianni Bulgari, the grandson of Sotirio Bulgari, founder of the famous Italian jewelers. After graduating from Law School in 1960, he joined the family business where he began as a stone purchaser and later became C.E.O until 1988. In 1993, Enigma invented an innovative watch design comprising diamond-incrusted steel. In 1998, the company created the Bezel Manual Winder, a watch that is wound by turning the circular frame. In 2003, Enigma launched its own range of jewelry, creating pieces using colored precious stones in a clean, geometrical style. In 2005 the company opened a boutique on the Via Margutta in Rome and a second on rue du Rhône, Geneva, in 2006. Gianni Bulgari is both the President and Artistic Director of Enigma, defining his role in the company as 'Mr.Enigma'.



84



85
(closed)



85
(open)



86



86
(top view)

•86
A MOONSTONE AND SAPPHIRE RING

Set with a moonstone cabochon weighing 65.14 carats, to the brilliant-cut light sapphire bombé surround, mounted in 18k white gold, *ring size 6.0*

SFr.6,000-8,000 US$4,800-6,400
€4,100-5,400

87
A PAIR OF AQUAMARINE AND DIAMOND BANGLES, BY MICHELE DELLA VALLE

Each centering upon three oval-shaped faceted aquamarines within a bezel-set diamond surround, to the pavé-set aquamarine hinged band, mounted in 18k white gold, *16.0 cm inner circumference, with two Michele della Valle red pouches* (2)

Signed MdV for Michele della Valle, nos. 080723 and 080724

SFr.45,000-60,000 US$36,000-48,000
€31,000-40,000

88
A MULTI-COLOURED SAPPHIRE NECKLACE, BY MICHELE DELLA VALLE

Designed as a graduated line of multi-coloured sapphire bombé heart motifs, each set at the centre with a contrasting coloured sapphire, mounted in 18k white gold, *43.0 cm long, in a Michele della Valle black pouch*

With maker's mark for Michele della Valle, no. 10828

SFr.25,000-35,000 US$20,000-28,000
€17,000-23,000

89
A PAIR OF COLOURED DIAMOND AND DIAMOND EAR PENDANTS

Each suspending a heart-shaped diamond weighing 1.52 carats and a fancy intense yellow diamond weighing 1.51 carats, within a micro pavé-set yellow or white border, to the alternating white and yellow diamond surmounts, mounted in platinum and 18k gold, *2.7 cm long*

Accompanied by report no. 16386021 dated 29 July 2008 from the GIA Gemological Institute of America stating that the diamond weighing 1.52 carats is F colour, VS1 clarity

Accompanied by report no. 17461924 dated 18 July 2008 from the GIA Gemological Institute of America stating that the diamond weighing 1.51 carats is Fancy Intense Yellow colour

SFr.25,000-35,000 US$20,000-28,000
€17,000-23,000


88
87
87
89

90
AN EMERALD AND DIAMOND RING

The cushion-shaped emerald weighing 10.35 carats within an oval-shaped diamond surround and circular-cut emerald accents to the pavé-set diamond half- hoop, mounted in platinum, *ring size 6.0*

Accompanied by report no. 0608617 dated 23 August 2006 from the Gübelin Gem Lab stating that the emerald is of Colombian origin, with minor clarity enhancement

SFr.125,000-150,000 US$100,000-120,000
€84,000-100,000

91
AN ELEGANT COLOURED SAPPHIRE, COLOURED DIAMOND AND DIAMOND COCKTAIL RING, BY VERDURA

Of bombé design, set with two pink sapphires each with baguette-cut diamond shoulders, to the pavé-set diamond surround and yellow diamond accents, mounted in platinum and 18k gold, *ring size 5.0*

Signed Verdura

SFr.75,000-100,000 US$60,000-80,000
€51,000-67,000

92
A DIAMOND BRACELET

Designed as a series of pavé-set diamond bombé paisley motifs each set with a brilliant-cut diamond centre, to the baguette-cut diamond scroll accents, *1950s, 17.0 cm long*

SFr.20,000-25,000 US$16,000-20,000
€14,000-17,000



90



91



92

93
A DIAMOND NECKLACE

The articulated collar set with a series of brilliant-cut diamond-set arched links, to the diamond scalloped twin lines , mounted in rhodium-plated gold, *41.5 cm inner circumference, with French assay mark for gold*

SFr.19,000-25,000 US$16,000-20,000
€13,000-17,000

Ψ 94
A PAIR OF RUBY AND DIAMOND EAR CLIPS, BY MICHELE DELLA VALLE

Each designed as an openwork drop with oval-shaped rubies and brilliant-cut diamond accents to the diamond edges, mounted in 18k white gold, *5.2 cm long*

Signed MdV for Michele della Valle, no. 10841

SFr.12,000-15,000 US$9,600-12,000
€8,100-10,000

95
A DIAMOND DAISY BROOCH, BY SABBADINI

The flowerhead and leaves set throughout with brilliant-cut diamonds, mounted in platinum, *6.0 cm long*

Signed Sabbadini

SFr.19,000-25,000 US$16,000-20,000
€13,000-17,000


93
94
95

THE PROPERTY OF A LADY

96

A DIAMOND NECKLACE

Designed as a brilliant-cut diamond swag gathered by a marquise-cut diamond, suspending a detachable pear-shaped diamond, to the baguette-cut diamond scroll spacers, mounted in platinum, *40.5 cm inner circumference*

SFr.190,000-250,000 US$150,000-200,000
€130,000-170,000

THE PROPERTY OF A GENTLEMAN

97

AN UNMOUNTED DIAMOND

The brilliant-cut diamond weighing 1.83 carats

Accompanied by report no. 13087 dated 13 February 2009 from the SSEF Swiss Gemmological Institute stating that the diamond is E colour, VVS2 clarity

SFr.15,000-20,000 US$12,000-16,000
€11,000-13,000

98

AN UNMOUNTED DIAMOND

The brilliant-cut diamond weighing 1.08 carats

Accompanied by report no. 13086 dated 16 February 2009 from the SSEF Swiss Gemmological Institute stating that the diamond is D colour, VVS2 clarity

SFr.8,000-12,000 US$6,400-9,600
€5,400-8,000

VARIOUS PROPERTIES

99

A PAIR OF COLOURED DIAMOND AND DIAMOND EAR PENDANTS

Each suspending a pear-shaped light yellow diamond weighing 4.39 and 4.34 carats, to the inverted pear-shaped diamond top weighing 1.71 and 1.53 carats, mounted in platinum and 18k gold, *2.7 cm long*

Accompanied by report no. 17453497 dated 14 July 2008 from the GIA Gemological Institute of America stating that the diamond weighing 1.71 carats is E colour, VS2 clarity

Accompanied by report no. 16366892 dated 18 September 2007 from the GIA Gemological Institute of America stating that the diamond weighing 1.53 carats is F colour, VS2 clarity

SFr.75,000-100,000 US$60,000-80,000
€51,000-67,000


96
97
98
99



100

100

A LADY'S COLOURED DIAMOND, DIAMOND AND ROSE GOLD WRISTWATCH, BY GRAFF

The pavé-set pink diamond oval dial within a baguette-cut diamond and brilliant-cut pink diamond surround to the pink diamond plaited band, mounted in rose gold, quartz movement, *17.5 cm long*

Signed Graff, no. 0019

SFr.40,000-60,000 US$32,000-48,000
€27,000-40,000



101

101

A SET OF THREE MULTI-COLOURED GOLD AND DIAMOND BANGLES

Each flexible band set throughout with brilliant-cut diamonds, one mounted in rose gold, the second in gold and the third in white gold, *16.5 cm inner circumference*

(3)

SFr.90,000-110,000 US$72,000-88,000
€61,000-74,000







102

A SUITE OF GOLD AND DIAMOND JEWELLERY

Comprising a necklace set with a series of pavé-set diamond bombé heart motifs, gathered by diamond collet swags and foliate spacers; a pair of ear pendants and a ring en suite, *necklace 38.0 cm long, ear pendants 4.3 cm long, ring size 6.0* (3)

SFr.25,000-35,000 US$20,000-28,000
€17,000-23,000

103
AN EMERALD AND DIAMOND RING

The circular-cut emerald weighing 7.16 carats within a brilliant-cut diamond surround, to the diamond-set tapered shoulders, *ring size 5¾*

Accompanied by report no. 52698 dated 21 October 2008 from the SSEF Swiss Gemmological Institute stating that the emerald is of Colombian origin, with minor amount of oil in fissures

Accompanied by additional report no. 0810045 dated 08 October 2008 from the Gübelin Gem Lab stating that the emerald is of Colombian origin, with indications of minor clarity enhancement

SFr.65,000-80,000 US$52,000-64,000
€44,000-54,000

104
AN EMERALD AND DIAMOND RING

The octagonal-shaped emerald weighing 17.55 carats, to the baguette-cut diamond bifurcated shoulders and brilliant-cut diamond detail, mounted in 18k white gold, *ring size 6¼*

Accompanied by report no. 95000109 dated 11 May 2006 from the AGTA Gemological Testing Center stating that the emerald has moderate clarity enhancement

SFr.80,000-100,000 US$64,000-80,000
€54,000-67,000

THE PROPERTY OF A LADY

105
A DIAMOND RING

The brilliant-cut diamond weighing 6.87 carats to the tapered baguette-cut shoulders, mounted in platinum, *ring size 6¼*

Accompanied by report no. 13101 dated 20 March 2009 from the SSEF Swiss Gemmological Institute stating that the diamond is J colour, VS1 clarity

SFr.80,000-120,000 US$64,000-96,000
€54,000-80,000

THE PROPERTY OF A GENTLEMAN

106
A DIAMOND BRACELET,
BY VAN CLEEF & ARPELS

The flexible bombé band set throughout with brilliant-cut diamonds, *18.5 cm long, with French assay marks for platinum and gold. in a Van Cleef & Arpels black suede case*

Signed Van Cleef & Arpels, no. 93793

SFr.55,000-75,000 US$45,000-60,000
€37,000-50,000


103
104
105
106



107



108

VARIOUS PROPERTIES

107

AN EBONY, SAPPHIRE AND DIAMOND 'BLACKAMOOR' BROOCH, BY CODOGNATO

The carved ebony head wearing a textured gold turban with circular-cut sapphire and diamond detail surmounted by a fluted rock crystal bead and old-cut diamond, to the similarly-set tunic with foliate accents, *circa 1950, 8.5 cm long*

By Codognato

SFr.10,000-15,000 US$8,000-12,000
€6,700-10,000

CODOGNATO

Recognisable as particularly Venetian in style, 'moretti' or blackamoor jewels are Shakespearean in inspiration, the most well known designed by Italian jewellers such as Nardi and Codognato. This blackamoor brooch was purchased from Codognato in the 1950s, a Venetian maison founded by Simeone Codognato 1866. Since then, Codognato has opened it's doors to celebrities, collectors and Queens alike, including such names as Coco Chanel, Grace Kelly and Queen Victoria amongst their illustrious clientele.

108

A CULTURED PEARL NECKLACE

The graduated single-row of sixty-one cultured pearls measuring approximately from 14.6 to 12.0 mm, to the pavé-set diamond ball clasp, mounted in 18k white gold, *87.0 cm long*

SFr.35,000-45,000 US$28,000-36,000
€24,000-30,000

109

A PAIR OF IMPRESSIVE DIAMOND EAR STUDS

Each set with a brilliant-cut diamond weighing 14.06 and 14.05 carats, mounted in 18k white gold

Accompanied by report no. 2105485420 dated 18 December 2008 from the GIA Gemological Institute of America stating that the diamond weighing 14.06 carats is M colour, SI2 clarity

Accompanied by report no. 2105485404 dated 18 December 2008 from the GIA Gemological Institute of America stating that the diamond weighing 14.05 carats is M colour, SI2 clarity

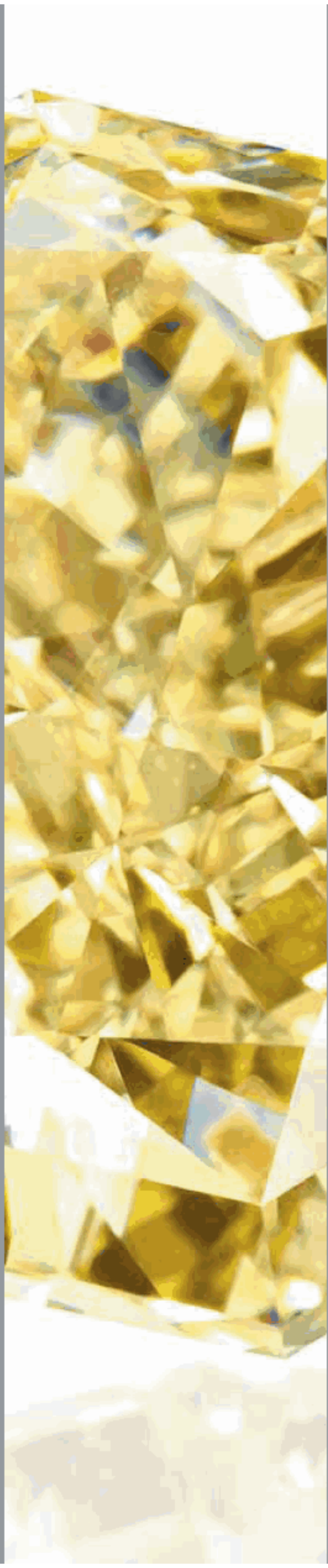
SFr.250,000-350,000 US$200,000-280,000
€170,000-230,000

END OF AFTERNOON SESSION



109







EVENING SESSION

AT 19.00 HOURS
(lots 110-196)

TIMELESS VAN CLEEF & ARPELS: TWO FINE PRIVATE COLLECTIONS



110



110

THE PROPERTY OF A GENTLEMAN

110

A SET OF EMERALD AND DIAMOND 'FUSCHIA' JEWELLERY, BY VAN CLEEF & ARPELS

Comprising a brooch designed as a pavé-set diamond spray accented by four emerald fluted beads; and a pair of ear clips en suite, *made in 1962, brooch 7.5 cm long, ear clips 3.0 cm long, with French assay mark for gold* (2)

Signed Van Cleef & Arpels, brooch no. 94010 and ear clips no. 94883

SFr.40,000-55,000 US$32,000-44,000
€27,000-37,000

111

A SUITE OF EMERALD AND DIAMOND 'RÉGENCE' JEWELLERY, BY VAN CLEEF & ARPELS

Comprising a necklace designed as a series of brilliant-cut diamond flowerheads, each set with a cabochon emerald pistil, to the emerald details; and a pair of ear clips en suite, *made in 1956, necklace 33.5 cm inner circumference, ear clips 2.3 cm long, with French assay mark for gold* (2)

Signed Van Cleef & Arpels, necklace no. 76143 and ear clips no. 76144

SFr.30,000-40,000 US$24,000-32,000
€21,000-27,000

112

AN EMERALD AND DIAMOND 'PAVOT' BROOCH, BY VAN CLEEF & ARPELS

Designed as a poppy centering upon an octagonal-shaped emerald pistil within an emerald border, to the pavé-set diamond curved petals, *made in 1956, 5.1 cm long, with French assay marks for platinum and gold*

With maker's mark for Van Cleef & Arpels, no. CS 3116

SFr.20,000-30,000 US$16,000-24,000
€14,000-20,000



111



111



112

TIMELESS VAN CLEEF & ARPELS: TWO FINE PRIVATE COLLECTIONS



113

113

THE PROPERTY OF A GENTLEMAN (CONTINUED)

113

A SET OF SAPPHIRE AND DIAMOND JEWELLERY, BY VAN CLEEF & ARPELS

Of thistle design, the pavé-set diamond bombé flowerhead pendant set within a calibré-cut sapphire border, to the diamond stem and leaf; and a pair of ear clips en suite, *made in 1960, pendant 4.8 cm long, ear clips 2.3 cm long* (2)

Pendant by Van Cleef & Arpels; ear clips signed VCA for Van Cleef & Arpels, no. NY32047

SFr.20,000-25,000 US$16,000-20,000 €14,000-17,000

Ψ 114

A PAIR OF EXQUISITE RUBY AND DIAMOND EAR CLIPS, BY VAN CLEEF & ARPELS

Each designed as two intertwined flowers alternatively set with diamond or ruby petals and a ruby or diamond pistil, to the baguette-cut diamond stems, *2.6 cm long*

Signed VCA for Van Cleef & Arpels, no. 65551

SFr.25,000-30,000 US$20,000-24,000 €17,000-20,000

115

A PAIR OF DIAMOND EAR PENDANTS, BY VAN CLEEF & ARPELS

Each detachable pendant designed as a marquise and brilliant-cut diamond cascade, to the diamond floral cluster surmount, *5.0 cm long, with French assay marks for platinum and gold* (3)

Clips signed Van Cleef & Arpels, no. 74724

SFr.40,000-55,000 US$32,000-44,000 €27,000-37,000


114


115

TIMELESS VAN CLEEF & ARPELS: TWO FINE PRIVATE COLLECTIONS



116

THE PROPERTY OF A GENTLEMAN (CONTINUED)

116

A PAIR OF 'MYSTERY SET' SAPPHIRE AND DIAMOND 'LAMPION' EAR CLIPS, BY VAN CLEEF & ARPELS

Each mystery-set sapphire bombé hoop, to the brilliant-cut diamond border, *made in 1952, 2.0 cm long, with French assay marks for platinum and gold*

Signed Van Cleef & Arpels, no. 66382

SFr.20,000-25,000 US$16,000-20,000
€14,000-17,000

117

AN ELEGANT 'MYSTERY SET' SAPPHIRE AND DIAMOND 'DEUX FEUILLES' BROOCH, BY VAN CLEEF & ARPELS

Designed as two intertwined leaves set throughout with calibré-cut sapphires or brilliant-cut diamonds, to the baguette-cut diamond stems, *made in 1956, 10.8 cm long, with French assay marks for platinum and gold*

Signed Van Cleef & Arpels, no. 75771

SFr.50,000-80,000 US$40,000-64,000
€34,000-54,000

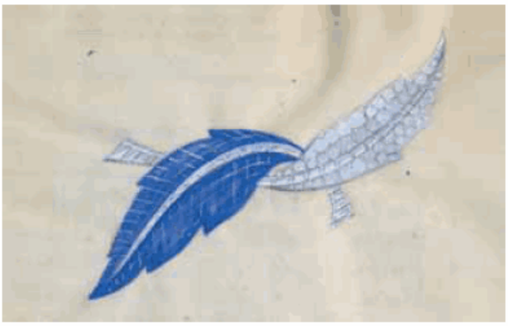
For a similar piece please see:

Sylvie Raulet, *Van Cleef & Arpels*, Editions du Regard, Paris, 1986, page 234

Marc Petit, *Van Cleef & Arpels: Reflections of Eternity*, Editions Cercle d'Art, Paris, 2006, plate no. 215



117



Drawing of lot 117 © Van Cleef & Arpels Archives



TIMELESS VAN CLEEF & ARPELS: TWO FINE PRIVATE COLLECTIONS

THE PROPERTY OF A LADY

Ψ118

A PAIR OF 'MYSTERY-SET' RUBY CUFFLINKS, BY VAN CLEEF & ARPELS

Each of square outline set with calibré-cut rubies, *1.1 cm long, with French assay mark for gold, in a Van Cleef & Arpels grey suede pouch*

Signed Van Cleef & Arpels, no. 45618

SFr.8,000-10,000 US$6,400-8,000
€5,400-6,700

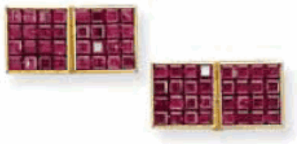
119

A SUPERB ART DECO DIAMOND BRACELET, BY VAN CLEEF & ARPELS

The flexible band composed of two openwork geometric panels, each set with circular and baguette-cut diamonds, to the buckle spacers centering upon a line of diamond collets, *circa 1925, 17.6 cm long, with French assay marks for platinum and gold, in a Van Cleef & Arpels grey suede pouch*

Signed Van Cleef & Arpels, no. M3932

SFr.75,000-100,000 US$60,000-80,000
€51,000-67,000



118



119

TIMELESS VAN CLEEF & ARPELS: TWO FINE PRIVATE COLLECTIONS

THE PROPERTY OF A LADY (CONTINUED)



120

120

A CHARMING 'MYSTERY-SET' RUBY AND DIAMOND 'PAVOT' BROOCH, BY VAN CLEEF & ARPELS

Designed as a calibré-cut ruby flower with brilliant-cut diamond pistils, to the pavé-set diamond leaves and baguette-cut diamond stem, *4.3 cm long, with French assay marks for platinum and gold, with maker's mark for Van Cleef & Arpels, in a Van Cleef & Arpels grey suede case*

Signed VCA for Van Cleef & Arpels

SFr.90,000-120,000 US$72,000-96,000
€61,000-80,000

Emblematic of Van Cleef & Arpels' style and technical inventions, this 'Pavot' brooch celebrates the art of the jeweller, showcasing their famous 'Mystery Setting'.

The secret behind the 'Mystery Setting' is a delicate lattice of gold or platinum 'threads', each less than two tenths of a millimetre in diameter. The calibré-cut gemstones are selected according to very strict criteria, as they have to fit precisely into where they will be placed. A special groove is cut into the stones and they are 'threaded' onto the lattice. Each gem takes about 90 minutes in preparation, and the lapidary can spend hundreds, even thousands of hours creating just one single jewel. Once the gems are set, the lattice is perfectly covered with gemstones. Both the preparation of the lattice and the stones require incredible skill and dexterity - the few experts qualified to do this kind of work are known as *'grandes mains'* by their colleagues.



121

121

A DIAMOND RING

Set with a marquise-cut diamond weighing 7.00 carats to the kite-shaped diamond shoulders, mounted in platinum, *ring size 5.0*

Accompanied by report no. 0043709 dated 05 May 2008 from the GIA Gemological Institute of America stating that the diamond is ***D*** *colour, VVS1 clarity*

With a working diagram stating that the diamond is ***Potentially Internally Flawless***

With photocopy of report no. NY 43709 dated 27 June 1969 from the GIA Gemological Institute of America stating that the diamond is D colour, Internally Flawless clarity

SFr.380,000-500,000 US$310,000-400,000
€260,000-340,000





VARIOUS PROPERTIES

122

AN IMPORTANT DIAMOND RING

Set with a rectangular-cut diamond weighing 10.10 carats, to the diamond shoulders and plain gold hoop, mounted in 18k white gold, *ring size 6¼*

*Accompanied by report no. 17197815 dated 6 May 2008 from the GIA Gemological Institute of America stating that the diamond is **D** colour, **Internally Flawless** clarity*

SFr.850,000-1,000,000 US$680,000-800,000
€570,000-670,000

123
A PAIR OF SUPERB DIAMOND EAR PENDANTS

Each set with a pear-shaped diamond weighing 5.97 and 5.52 carats to the inverted pear-shaped diamond surmounts weighing 3.03 and 3.01 carats, mounted in platinum, *3.5 cm long*

Accompanied by 4 reports from the GIA Gemological Institute of America with the following details:

Report no.	*Date*	*Colour*	*Clarity*	*Weight*
17445084	13 October 2008	**D**	**Internally Flawless**	5.97
5183876	13 October 2008	**D**	**Internally Flawless**	5.52
17177136	06 May 2008	**D**	**Internally Flawless**	3.03
17460756	31 July 2008	**D**	**Internally Flawless**	3.01

SFr.950,000-1,200,000 US$760,000-960,000
€640,000-800,000


123

124
A FINE DIAMOND RING

Set with a pear-shaped diamond weighing 7.54 carats, to the micro pavé-set diamond bifurcated hoop, mounted in 18k white gold, *ring size 6.0*

Accompanied by report no. 16784719 dated 10 January 2008 from the GIA Gemological Institute of America stating that the diamond is ***D*** *colour,* ***Internally Flawless*** *clarity*

With a note stating that the diamond is classified as a ***Type IIa*** *diamond*

SFr.560,000-660,000 US$450,000-530,000
€380,000-440,000


124



126

125
A COLOURED SAPPHIRE, COLOURED DIAMOND AND DIAMOND RING

The cushion-shaped padparadscha sapphire weighing 6.00 carats to the pear-shaped yellow diamond shoulders and pavé-set diamond hoop, mounted in platinum, *ring size 6.0*

*Accompanied by report no. CS 35949 dated **13 November 2002** from the AGL American Gemological Laboratories stating that the pinkish orange sapphire is a Padparadscha sapphire of Ceylon (Sri Lanka) origin, with no heat enhancement and no clarity enhancement*

SFr.38,000-50,000 US$31,000-40,000
€26,000-34,000

126
THREE MULTI-COLOURED SAPPHIRE AND GOLD SAUTOIRS, BY MANUEL BOUVIER

Each longchain, spectacle-set with oval and cushion-shaped multi-coloured sapphire collets, mounted in 18k yellow gold, white gold and rose gold respectively, *each 146.0 cm long*
(3)

Signed MaB for Manuel Bouvier

SFr.22,000-30,000 US$18,000-24,000
€15,000-20,000



125



127

127

A PAIR OF COLOURED SAPPHIRE, COLOURED DIAMOND AND DIAMOND EAR PENDANTS

Each designed as a flowerhead, set with four oval-shaped padparadscha sapphire petals accented by pear-shaped and brilliant-cut yellow diamonds, to the micro pavé-set line surmount, mounted in platinum, *3.0 cm long*

Accompanied by report no. 11004611 dated 10 November 2008 from the AGTA Gemological Testing Center stating that the pinkish orange to orangish pink sapphires weighing from 3.09 to 0.85 carats are natural Padparadscha sapphires, with no indications of heating

SFr.82,000-100,000

US$66,000-80,000
€55,000-67,000



126

128

A COLOURED DIAMOND AND DIAMOND 'TOI ET MOI' RING

Set with a brilliant-cut fancy brown-pink diamond weighing 2.62 carats and a fancy yellow diamond weighing 3.52 carats, to the micro pavé-set diamond surround and half hoop, *ring size 6¼*

Accompanied by report no. 17161812 dated 18 April 2008 from the GIA Gemological Institute of America stating that the diamond weighing 2.62 carats is Fancy Brown-Pink colour, VVS1 clarity

Accompanied by report no. 17241363 dated 03 June 2008 from the GIA Gemological Institute of America stating that the diamond weighing 3.52 carats is Fancy Yellow colour, Internally Flawless clarity

SFr.100,000-130,000 US$80,000-100,000
€67,000-87,000

129

A COLOURED DIAMOND AND DIAMOND BROOCH, BY SABBADINI

Designed as two pavé-set diamond flowerheads with vari-cut pink diamond pistils, to the baguette-cut pink diamond stems, *5.0 cm long, with French assay marks for platinum and gold*

By Sabbadini

SFr.40,000-50,000 US$32,000-40,000
€27,000-34,000

130

A COLOURED DIAMOND AND DIAMOND BRACELET

The flexible line of twenty vari-cut yellow diamonds and diamonds, each within a pavé-set diamond surround, mounted in 18k gold, *18.4 cm long*

Accompanied by 15 reports from the GIA Gemological Institute of America with the following details:

Report no.	*Date*	*Colour*	*Clarity*	*Weight*
16928983	*31 March 2008*	*Fancy Intense Yellow*	*Internally Flawless*	*2.65*
15042800	*24 March 2006*	*Fancy Intense Yellow*	*VVS1*	*1.31*
16762588	*04 January 2008*	*Fancy Intense Yellow*	*SI2*	*1.04*
15042787	*22 May 2006*	*Fancy Intense Yellow*	*SI2*	*1.03*
16818116	*29 January 2008*	*Fancy Intense Yellow*	*SI1*	*1.01*
16910255	*18 March 2008*	*Fancy Yellow*	*Internally Flawless*	*1.52*
16910253	*20 March 2008*	*Fancy Yellow*	*VS1*	*1.27*
12306544	*19 November 2002*	*Fancy Yellow*	*VS2*	*1.03*
15042793	*22 May 2006*	*Fancy Yellow*	*VVS2*	*1.00*
15854147	*17 May 2007*	*Fancy Yellow*	*VVS1*	*0.95*
15720105	*22 February 2007*	*Fancy Light Yellow*	*SI1*	*1.06*
15312477	*14 November 2006*	*Fancy Light Yellow*	*VS2*	*1.02*
16866779	*21 February 2008*	*Fancy Light Yellow*	*VS1*	*1.01*
16762570	*04 January 2008*	*Fancy Light Yellow*	*VS2*	*1.01*
11770916	*26 November 2001*	*I*	*VS1*	*1.09*

SFr.125,000-150,000 US$100,000-120,000
€84,000-100,000



128



129



130

131
A MULTI-COLOURED DIAMOND NECKLACE, BY WILLIAM GOLDBERG

Suspending a pear-shaped fancy vivid yellow diamond weighing 7.11 carats, to the graduated line of vari-cut multi-coloured diamonds all within micro pavé-set yellow diamond borders, mounted in 18k gold, *41.0 cm long*

Signed William Goldberg

Accompanied by report no. 14145102 dated 17 January 2005 from the GIA Gemological Institute of America stating that the pear-shaped diamond weighing 7.11 carats is Fancy Vivid Yellow colour, I1 clarity

Accompanied by 19 additional reports from the GIA Gemological Institute of America stating that the diamonds weighing from 2.02 to 0.40 carats range from Fancy Deep Yellowish-Orange, Fancy Vivid Orangy-Yellow, Fancy Deep Orange-Brown and Fancy Yellow colour

SFr.450,000-550,000 US$360,000-440,000
€310,000-370,000

THE PROPERTY OF A GENTLEMAN

132
A COLOURED DIAMOND AND GOLD RING, BY MOUAWAD

Set with a rectangular-cut fancy intense yellow diamond weighing 13.36 carats, to the two-coloured gold mount, *ring size 8½, in a Mouawad black case*

Signed Mouawad

Accompanied by report no. 1102468698 dated 11 December 2008 from the GIA Gemological Institute of America stating that the diamond is Fancy Intense Yellow colour, VVS1 clarity

With a working diagram stating that the diamond is ***Potentially Internally Flawless***

SFr.160,000-200,000 US$130,000-160,000
€110,000-130,000



131



132



THE PROPERTY OF A LADY

133

A PAIR OF COLOURED DIAMOND 'GLOBE' EAR CLIPS, BY JAR

Each interlocking double rose gold hoop set with circular-cut brown diamond edges, mounted in 18k rose gold,
in a JAR pink leather fitted case

Signed JAR

SFr.40,000-60,000 US$32,000-48,000
€27,000-40,000

LITERATURE:

For a similar pair of ear clips in diamond and silver, please see Joel Rosenthal and Pierre Jeannet, *JAR*, Art Books International, Paris, 2002, plate 361



VARIOUS PROPERTIES

134

134

A SUPERB COLOURED CULTURED PEARL AND DIAMOND NECKLACE

The graduated line set with twenty-nine golden-coloured cultured pearls measuring from 17.5 to 15.0 mm, to the brilliant-cut diamond ball clasp, mounted in 18k white gold, *49.0 cm long*

Accompanied by report no. 18922184 dated 18 March 2008 from the GIA Gemological Institute of America stating that the 29 strong yellow pearls are saltwater cultured pearls, with no indication of treatment

SFr.150,000-200,000 US$120,000-160,000
€110,000-130,000

Golden South Sea pearls are farmed in the waters of Indonesia and the Philippines from the golden-lipped oyster variety *pinctada maxima*, and in such natural golden tones, are quite rare. Golden pearls may reach up to 13mm, with sizes tapering off after 15mm. Such a well-matched necklace in sizes from 15 to over 17mm, with an even, strong and warm colour and marvellous, almost metallic, lustre, is a rare collection of these gems.



135

135

A DIAMOND RING

Set with a pear-shaped diamond weighing 10.41 carats to the plain hoop, mounted in 18k white gold, *ring size 6½*

Accompanied by report no. 1102401735 dated 07 November 2008 from the GIA Gemological Institute of America stating that the diamond is G colour, VS1 clarity

SFr.500,000-600,000 US$400,000-480,000
€340,000-400,000



136

136

A PAIR OF COLOURED DIAMOND EAR PENDANTS

Each set with a square-shaped fancy yellow diamond weighing 18.75 and 18.47 carats, to the micro pavé-set diamond gallery and articulated line surmount, mounted in platinum and 18k gold, *5.6 cm long*

Accompanied by report no. 2105485403 dated 22 December 2008 from the GIA Gemological Institute of America stating that the diamond weighing 18.75 carats is Fancy Yellow colour, VS1 clarity

Accompanied by report no. 1102485381 dated 17 December 2008 from the GIA Gemological Institute of America stating that the diamond weighing 18.47 carats is Fancy Yellow colour, VS1 clarity

SFr.500,000-600,000 US$400,000-480,000
€340,000-400,000



137

137

A VERY IMPORTANT COLOURED DIAMOND RING

Set with a rectangular-cut fancy intense yellow diamond weighing 57.02 carats, to the micro pavé-set diamond gallery and hoop, *ring size 6¾*

Accompanied by report no. 17424008 dated 10 June 2008 from the GIA Gemological Institute of America stating that the diamond is Fancy Intense Yellow colour, VVS2 clarity

SFr.1,100,000-1,300,000 US$880,000-1,000,000
€740,000-870,000



PEARL ALLURE



138

138
A COLOURED NATURAL PEARL AND DIAMOND BROOCH

The central aubergine-coloured natural pearl measuring 11.27 - 11.48 x 15.38 mm (55.1 grains), within an old and rose-cut diamond pierced plaque of foliate motif, mounted in silver and gold, *4.6 cm long*

Accompanied by report no. 0903040 dated 25 March 2009 from the Gübelin Gem Lab stating that the pearl is a natural saltwater pearl

SFr.13,000-16,000 US$11,000-13,000
€8,800-11,000



139

Δ139
A PEARL AND DIAMOND RING

Set with a button-shaped pearl weighing 96.68 grains, to the marquise-cut diamond floral shoulders, *ring size 7, with French assay mark for platinum*

Accompanied by report no. 185523 dated 07 July 2008 from the CCIP Laboratoire Français de Gemmologie stating that the pearl is a natural (saltwater) pearl 'perle fine'

Accompanied by report no. 0902245 dated 11 March 2009 from the Gübelin Gem Lab stating that the pearl is a cultured saltwater pearl

Accompanied by report no. 53408 dated 17 March 2009 from the SSEF Swiss Gemmological Institute stating that the pearl is a natural saltwater pearl

SFr.10,000-15,000 US$8,000-12,000
€6,700-10,000



140

140
A NATURAL PEARL, RUBY AND DIAMOND BROOCH

The detachable natural pearl drop measuring approximately 25.60 x 18.78 x 16.36 mm with a diamond cap, suspended from a bar brooch set with a pearl, ruby and rose-cut diamond flower motif and diamond-set leaf shoulders, mounted in silver and gold, *pendant 3.6 cm long, brooch 4.0 cm long* (2)

Accompanied by report no. 15870922 dated 16 May 2007 from the GIA Gemological Institute of America stating that the pearl is natural, and has been filled with a foreign material

Please note that the upper pearl has not been tested for natural origin

SFr.50,000-70,000 US$40,000-56,000
€34,000-47,000

141

A PAIR OF ART DECO COLOURED NATURAL PEARL, ENAMEL AND DIAMOND EAR PENDANTS

Each silver-coloured natural pearl drop suspended from a tiered diamond cap and bar surmount, to the black enamel arabesque motifs, *circa 1930, 4.2 cm long*

Accompanied by report no. 16371307 dated 02 November 2007 from the GIA Gemological Institute of America stating that the pearls are natural saltwater pearls

SFr.32,000-42,000 US$26,000-34,000
€22,000-28,000


141

142

A COLOURED NATURAL PEARL, NATURAL PEARL AND DIAMOND RING

Set with three button-shaped natural pearls, one white, one silvery brown and one pinkish brown, to the diamond-set three line band, *ring size 4¼*

Accompanied by report no. 96018811 dated 03 July 2008 from the AGTA Gemological Testing Center stating that the three pearls are natural saltwater pearls

SFr.15,000-20,000 US$12,000-16,000
€11,000-13,000


142

143

A PAIR OF COLOURED NATURAL PEARL, NATURAL PEARL AND DIAMOND EAR PENDANTS

Each suspending a white or aubergine natural pearl drop measuring 11.55 x 11.62 mm and 11.45 x 11.67 mm respectivly, from a diamond collet line, to the old and single-cut diamond scroll plaque surmount, mounted in platinum, *5.2 cm long, with French assay mark for gold*

(3)

Accompanied by report no. 16906539 dated 11 March 2008 from the GIA Gemological Institute of America stating that the two pearls are natural saltwater pearls

SFr.25,000-35,000 US$20,000-28,000
€17,000-23,000


143

PEARL ALLURE



144

A FINE NATURAL PEARL AND DIAMOND NECKLACE

Comprising three graduated rows of 83, 81 and 77 natural pearls, measuring approximately from 8.75 to 3.50 mm, to the gold and diamond marquise-shaped clasp, *41.5 cm shortest length, with French assay mark for gold*

Clasp signed Cartier Paris, no. G7217

Accompanied by report no. 53457 dated 24 March 2009 from the SSEF Swiss Gemmological Institute stating that all 241 pearls are natural saltwater pearls

SFr.125,000-190,000

US$100,000-150,000
€84,000-130,000



145

A FINE NATURAL PEARL NECKLACE

Comprising three graduated rows of 80, 73 and 73 natural pearls measuring from 9.00 to 4.05 mm, to the old-cut diamond and pearl foliate cluster clasp, *40.5 cm shortest length*

Accompanied by report no. 53647 dated 31 March 2009 from the SSEF Swiss Gemmological Institute stating that all 226 pearls are natural saltwater pearls, due to mounting the pearl on the clasp could not be tested

SFr.140,000-180,000

US$120,000-140,000
€94,000-120,000

PEARL ALLURE



146

146
AN ANTIQUE NATURAL PEARL AND DIAMOND BROOCH

The natural pearl drop measuring 8.80 - 7.05 x approximately 15.50 mm suspended from a diamond-set scrolling line with foliate detail to the three button-shaped natural pearl surmounts, mounted in silver and gold, *circa 1900, 7.8 cm long*

Accompanied by report no. 0903042 dated 25 March 2009 from the Gübelin Gem Lab stating that all four pearls are natural saltwater pearls

SFr.13,000-16,000 US$11,000-13,000
€8,800-11,000

THE PROPERTY OF A LADY

147
AN ANTIQUE DIAMOND AND PEARL NECKLACE

Designed as an old-cut diamond collet fringe and neckchain, suspending ten drop-shaped pearls, *circa 1870, 37.5 cm inner circumference, with French assay mark for silver and gold*

Accompanied by report no. 53417 dated 24 March 2009 from the SSEF Swiss Gemmological Institute stating that all ten drop-shaped pearls are natural saltwater pearls

Accompanied by report no. 0903039 dated 17 March 2009 from the Gübelin Gem Lab stating that seven pearls are natural saltwater pearls and three are cultured saltwater pearls

SFr.120,000-150,000 US$96,000-120,000
€81,000-100,000

ANOTHER PROPERTY

148
AN ANTIQUE DIAMOND AND PEARL BROOCH

Realistically designed as an old and rose-cut diamond spray, the flowerhead mounted *'en tremblant'* accented by a pearl pistil, mounted in silver and gold, *circa 1880, 10.5 cm long*

Please note that the pearl has not been tested for natural origin

SFr.28,000-35,000 US$23,000-28,000
€19,000-23,000



147



148

PEARL ALLURE



THE PROPERTY OF A LADY

149

A RARE COLOURED PEARL NECKLACE, BY CARTIER

Composed of seventy-nine graduated black pearls measuring approximately from 12.0 to 4.5 mm, to the marquise-shaped diamond clasp with old-cut diamond accents, *56.5 cm long, with French assay marks for platinum and gold*

Signed Cartier Paris

Accompanied by report no. 187732 dated 20 January 2009 from the CCIP Laboratoire Français de Gemmologie stating that all 79 pearls are (saltwater) natural pearls 'perles fines', with no indication of artificial colour modification

Please contact department for additional reports from the SSEF Swiss Gemmological Institute and Gübelin Gem Lab

SFr.150,000-225,000 US$130,000-195,000
€100,000-150,000



PEARL ALLURE



150

VARIOUS PROPERTIES

150

A PAIR OF ART DECO NATURAL PEARL AND DIAMOND EAR PENDANTS

Of geometric design, each light silver-coloured natural pearl drop measuring approximately 11.45 - 11.50 x 13.40 mm and 11.00 - 11.05 x 13.35 mm, suspended from a circular and baguette-cut diamond flexible double line surmount, mounted in platinum, *circa 1930, 6.7 cm long*

Accompanied by report no. 53459 dated 24 March 2009 from the SSEF Swiss Gemmological Institute stating that the two pearls are natural saltwater pearls

Accompanied by report no. 978609 dated 26 September 2005 from the London Precious Stone Laboratory stating that the two pearls are natural pearls

SFr.95,000-120,000 US$76,000-96,000
€64,000-80,000



151

151

A BELLE EPOQUE NATURAL PEARL, SEED PEARL AND DIAMOND CHOKER

The pierced articulated tapered band set with a line of old-cut diamond collets and seed pearl edges, to the three central button-shaped natural pearls with diamond accents, mounted in silver and gold, *circa 1910, with French importation mark for gold*

Accompanied by report no. 0903075 dated 26 March 2009 from the Gübelin Gem Lab stating that the three pearls are natural saltwater pearls, two of which are known as 'blister pearls'

Accompanied by report no. 0127193 dated 13 June 2007 from the Gem Testing Laboratory of Great Britain (Gem-A) stating that the three pearls are natural pearls

SFr.32,000-42,000 US$26,000-34,000
€22,000-28,000


152

152
A PAIR OF NATURAL PEARL AND DIAMOND EAR CLIPS

Each suspending a white or silver-coloured natural pearl drop measuring 10.90 - 10.93 x 16.14 and 11.00 - 11.08 x 16.16 mm (55.44 and 57.80 grains) respectively, within a diamond scrolling double border, *2.7 cm long*

Accompanied by report no. 53453 dated 20 March 2009 from the SSEF Swiss Gemmological Institute stating that the two pearls are natural saltwater pearls

SFr.75,000-100,000 US$60,000-80,000
€51,000-67,000


153

153
A PAIR OF NATURAL PEARL AND DIAMOND EAR PENDANTS

Each suspending a detachable light silver-coloured natural pearl drop measuring approximatly 11.30 - 12.65 x 15.65 mm and 10.50 - 12.35 x 16.10 mm from a diamond cap and line surmount, to the marquise and brilliant-cut diamond foliate cluster top with baguette-cut diamond scroll detail, *5.3 cm long*

Accompanied by report no. 53558 dated 30 March 2009 from the SSEF Swiss Gemmological Institute stating that the two pearls are natural saltwater pearls

SFr.30,000-40,000 US$24,000-32,000
€21,000-27,000



154

A HIGHLY IMPORTANT COLOURED DIAMOND AND DIAMOND PENDANT / BROOCH

Set with an oval-shaped fancy vivid yellow diamond weighing 20.02 carats to the pear, marquise and brilliant-cut diamond foliate cluster and fringe, mounted in platinum and 18k gold, *8.0 cm long*

Accompanied by report no. 15064226 dated 31 August 2006 from the GIA Gemological Institute of America stating that the diamond is Fancy Vivid Yellow colour, SI2 clarity

SFr.1,250,000-1,600,000 US$1,000,000-1,300,000
€810,000-1,100,000




155

THE PROPERTY OF A LADY

Ψ155

A RUBY, EMERALD AND DIAMOND NECKLACE AND BRACELET, BY CARTIER

The three ruby bead strands, set within a series of alternating carved leaf emerald cylinder and sphere spacers, each with pavé-set yellow diamond and diamond terminals, detaching to form a shorter necklace and a bracelet, *shortest row 67.0 cm long, bracelet 24.4 cm long, with French assay mark for gold, with maker's mark for Cartier, in a Cartier red leather case* (4)

Signed Cartier Paris, no. R5532

SFr.25,000-35,000 US$20,000-28,000
€17,000-23,000

VARIOUS PROPERTIES

156

A SUITE OF GEM-SET, DIAMOND AND GOLD JEWELLERY, BY MAUBOUSSIN

Comprising a necklace designed as a V-shaped openwork ribbon set with a series of ruby, sapphire and emerald carved leaves to the brilliant-cut diamond border; a pair of ear clips and a ring en suite, mounted in 18k gold, *necklace 38.5 cm inner circumference, ear clips 3.0 cm long, ring size 6.0* (3)

Signed Mauboussin Paris, nos. 45154, 48514 and 45149

SFr.40,000-60,000 US$32,000-48,000
€27,000-40,000

157

A LADY'S GOLD AND DIAMOND WRISTWATCH, BY PIAGET

The pavé-set diamond square dial within a baguette-cut diamond border, to the calibré-cut diamond tapered band, quartz movement, *17.5 cm long, with French assay mark for gold*

Signed Piaget, nos. 15271 and 535573

SFr.25,000-35,000 US$20,000-28,000
€17,000-23,000


156
156
156
157



158

158
AN IMPRESSIVE SUITE OF MULTI-GEM, CULTURED PEARL AND DIAMOND JEWELLERY, BY MICHELE DELLA VALLE

In the style of a 'Satlada' necklace, designed as a cascade of five cultured-pearl strands set with sapphire and diamond cluster spacers and pink sapphire and diamond arabesque motifs centering upon a line of peridots, to the sapphire bead neckchain; and a pair of ear pendants en suite, mounted in 18k white gold, *45.5 cm inner circumference, ear pendants 7.4 cm long, in two Michele della Valle beige pouches* (2)

Signed Michele della Valle, no. 10843

SFr.110,000-160,000 US$88,000-130,000
€74,000-110,000



158



159

A PAIR OF PERIDOT AND DIAMOND EAR PENDANTS

Each suspending an oval-shaped faceted peridot within a brilliant-cut diamond surround from a similarly-set rose-cut diamond surmount, mounted in a platinum, *4.2 cm long*

SFr.13,000-15,000 US$11,000-12,000
€8,800-10,000

159



160

160

AN IMPORTANT EMERALD AND DIAMOND RING

The rectangular-cut emerald weighing 15.57 carats with triangular-shaped diamond shoulders, mounted in 18k gold and platinum, *ring size 6¼*

Accompanied by report no. 52629 dated 09 October 2008 from the SSEF Swiss Gemmological Institute stating that the emerald is of Colombian origin, ***with no indications of clarity modification***

SFr.310,000-430,000 US$250,000-350,000
€190,000-260,000

For many years it has been recognised as an acceptable practice to lessen the appearance of natural inclusions in emeralds with oils and resins. Indeed, today it is almost universally recognised that most - up to 99% of - emeralds will have some level of treatment, judged by the amount of oil or resin used. Minor treatment is already a greatly desirable attribute for a gem emerald, but to find gems of the highest quality without any sign of treatment - as completely natural as the earth intended, excepting the cutting and polishing of the lapidary - is unusual. Moreover, in the case of stones over 10, and certainly 15 carats, of such a clean material and uniformly pleasing colour as the emerald being offered here, the purity of such a gem-quality crystal is particularly noteworthy.



161

161

AN ELEGANT DIAMOND RING

Set with an elongated oval-shaped diamond weighing 8.97 carats to the tapered baguette-cut diamond shoulders, mounted in platinum, *ring size 7¼*

Accompanied by report no. 17470774 dated 29 July 2008 from the GIA Gemological Institute of America stating that the diamond is F colour, SI1 clarity

SFr.180,000-220,000 US$150,000-180,000
€130,000-150,000



PRINCE DIMITRI

Prince Dimitri of Yugoslavia grew up in Versailles, descended from a long line of European royal families. His interest in gems and jewellery was sparked early, when his paternal grandmother, Princess Olga of Greece and Denmark, related first-hand the legendary jewellery collection of her mother and grandmother, the Grand Duchesses Helen Vladimirovna and Maria Pavlovna of Russia. Following a 17 year career with the auctions in New York, Prince Dimitri launched his first collection in 1999, which was successfully sold at Barneys, Bergdorf Goodman, Neiman Marcus and Saks Fifth Avenue. In 2008, he and his business partner, Todd Morley, opened a private salon at 5 East 57th Street in New York, offering unique jewels designed by Prince Dimitri himself. The striking earrings offered here are a personal work, incorporating his favourite combination of colours, green and blue, together with a bold, yet elegant design.



Prince Dimitri of Yugoslavia



(actual size)

162

A PAIR OF UNIQUE AQUAMARINE, EMERALD, SAPPHIRE AND DIAMOND EAR PENDANTS, BY PRINCE DIMITRI

Of geometric design, each elongated rectangular-cut aquamarine weighing 39.44 and 37.41 carats bordered by calibré-cut emerald and sapphire arrow-shaped motifs, suspended from a diamond, sapphire and emerald similarly-designed surmount, mounted in platinum, *10.5 cm long, in a Prince Dimitri fuchsia velvet case*

With maker's mark for Prince Dimitri

SFr.40,000-60,000 US$32,000-48,000
€27,000-40,000





163

THE PROPERTY OF A GENTLEMAN

163

A HIGHLY IMPORTANT DIAMOND RING, MOUNTED BY CARTIER

Set with a pear-shaped diamond weighing 30.70 carats to the plain platinum hoop, *ring size 9*

Mounted by Cartier, no. T02371

Accompanied by report no. 11055019 dated ***01 March 2000*** *from the GIA Gemological Institute of America stating that the diamond is* ***D*** *colour,* ***Internally Flawless*** *clarity*

SFr.2,500,000-3,000,000 US$2,000,000-2,400,000
€1,700,000-2,000,000

VARIOUS PROPERTIES

164

AN ELEGANT ART DECO DIAMOND BRACELET, BY TIFFANY & CO.

Composed of seven pavé-set diamond openwork panels, each set at the centre with a marquise-cut diamond to the French-cut diamond links, *circa 1925, 17.5 cm long*

Signed Tiffany & Co.

SFr.70,000-85,000 US$56,000-68,000
€47,000-57,000



164





165

165
AN EMERALD AND DIAMOND RING

Set with a cabochon emerald weighing 7.07 carats, to the micro pavé-set diamond bombé surround and bifurcated hoop, mounted in platinum, *ring size 6.0*

Accompanied by report no. CS 38830 dated 15 March 2007 from the AGL American Gemological Laboratories stating that the emerald is of Colombian origin, with insignificant gemological evidence of clarity enhancement present (oil / Canadian Balsam)

SFr.55,000-70,000 US$44,000-56,000
€37,000-47,000

THE PROPERTY OF A LADY

166
A SUITE OF EMERALD AND DIAMOND JEWELLERY

Comprising a necklace set with a line of cabochon emerald and brilliant-cut diamond clusters to the diamond backchain; a bracelet and a ring en suite, mounted in 18k white gold and gold, *necklace 42.0 cm long, bracelet 18.5 cm long, ring size 7.0* (3)

SFr.100,000-150,000 US$80,000-120,000
€67,000-100,000

VARIOUS PROPERTIES

167
A PAIR OF DIAMOND EAR STUDS

Each set with a brilliant-cut diamond weighing 6.38 and 6.18 carats, mounted in 18k white gold

Accompanied by report no. 17197796 dated 07 May 2008 from the GIA Gemological Institute of America stating that the diamond weighing 6.38 carats is I colour, VS1 clarity, Excellent cut grade

Accompanied by report no. 17197804 dated 08 May 2008 from the GIA Gemological Institute of America stating that the diamond weighing 6.18 carats is I colour, VS2 clarity, Excellent cut grade

SFr.250,000-300,000 US$200,000-240,000
€170,000-200,000


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166

Ψ168
A RUBY AND DIAMOND NECKLACE

The front designed as a floral garland, set with oval and pear-shaped ruby and marquise and brilliant-cut diamond flowerheads, to the brilliant-cut diamond line backchain, mounted in 18k white gold, *42.0 cm long*

SFr.75,000-100,000 US$60,000-80,000
€51,000-67,000

Ψ169
A RUBY AND DIAMOND BROOCH, BY SABBADINI

Designed as two marquise and brilliant-cut diamond floral clusters, each set with oval-shaped ruby accents, joined by a calibré-cut ruby scrolling ribbon, mounted in platinum and gold, *7.1 cm long*

Signed Sabbadini

Accompanied by report no. 42261 dated 02 February 2004 from the SSEF Swiss Gemmological Institute stating that the ruby weighing 3.69 carats is of Burmese origin, with no indications of heating, moderate enhancement by oil

Accompanied by report no. 13165309 dated 20 February 2004 from the GIA Gemological Institute of America stating that the diamond weighing 1.72 carats is I colour, I1 clarity

SFr.40,000-60,000 US$32,000-48,000
€27,000-40,000

Ψ170
A PAIR OF RUBY AND DIAMOND EAR CLIPS

Each set with an oval-shaped ruby, to the pear-shaped diamond foliate border, mounted in platinum and 18k gold, *3.0 cm long*

Accompanied by report no. CS 38098 dated 05 December 2005 from the AGL American Gemological Laboratories stating that the ruby weighing 2.49 carats is of Burmese origin, with no indications of heat enhancement

Accompanied by report no. CS 38097 dated 05 December 2005 from the AGL American Gemological Laboratories stating that the ruby weighing 2.25 carats is of Burmese origin, with no indications of heat enhancement

Accompanied by 8 reports from the GIA Gemological Institute of America stating that the diamonds weighing from 2.03 to 1.03 carats are D to G colour, VS1 to SI2 clarity

SFr.190,000-230,000 US$160,000-180,000
€130,000-150,000


168
169
170

171
A DIAMOND RING

Set with a rectangular-cut diamond weighing 10.22 carats, to the plain white gold band, *ring size 6.0*

Accompanied by report no. 16952998 dated 21 July 2008 from the GIA Gemological Institute of America stating that the diamond is I colour, VS1 clarity

SFr.250,000-300,000 US$200,000-240,000
€170,000-200,000

Ψ172
AN EXQUISITE RUBY AND DIAMOND RING, BY HARRY WINSTON

Set with an oval-shaped ruby weighing 3.68 carats, to the half-moon diamond shoulders, mounted in platinum and gold, *ring size 6.0*

Signed HW for Harry Winston

*Accompanied by report no. 9510004 dated **10 October 1995** from the Gübelin Gem Lab stating that the ruby is of Burmese origin, with no indications of thermal treatment*

SFr.190,000-250,000 US$150,000-200,000
€130,000-170,000

THE PROPERTY OF A LADY

173
A DIAMOND BRACELET, BY BOUCHERON

The baguette-cut diamond central line and geometric clasp, to the brilliant-cut diamond border, *late 1930s, 19.0 cm long, with French assay mark for platinum, in a Boucheron grey suede case*

Signed Boucheron, no. 899

SFr.40,000-50,000 US$32,000-40,000
€27,000-34,000



171



172



173



THE PROPERTY OF A GENTLEMAN

174

A MAGNIFICENT DIAMOND RING

The rectangular-cut diamond weighing 20.46 carats to the plain platinum hoop, *ring size 6¼*

*Accompanied by report no. 2105590828 dated 18 February 2009 from the GIA Gemological Institute of America stating that the diamond is **D** colour, VS1 clarity*

*With a working diagram stating that the diamond is **Potentially Internally Flawless with weight loss***

*With a note stating that the diamond is classified as a **Type IIa** diamond*

SFr.1,250,000-1,750,000 US$1,000,000-1,400,000
€840,000-1,200,000





THE PROPERTY OF A LADY OF TITLE

175

AN ANTIQUE DIAMOND BROOCH / CLASP

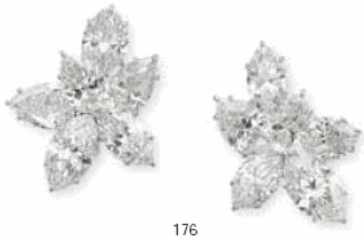
Of openwork design, the lozenge-shaped plaque set throughout with cushion-shaped diamonds, centering upon a pear-shaped diamond quatrefoil motif, with diamond foliate terminals, mounted in silver and gold, *circa 1890, 6.0 cm long, with pendent hoop and detachable brooch fittings*, to the later three row cultured pearl choker, the pearls measuring from 10.1 to 9.9 mm, *33.0 cm long*

(2)

SFr.40,000-60,000

US$32,000-48,000
€27,000-40,000

From the collection of H.R.H The Princess Mary, thence to the former Countess of Harewood, Mrs Jeremy Thorpe, C.B.E.



176

THE PROPERTY OF A LADY OF TITLE (CONTINUED)

176

A PAIR OF DIAMOND EAR CLIPS

Each designed as a marquise and pear-shaped diamond cluster, *3.0 cm long, with pendent hoop for suspension*

Numbered 5588

The total diamond weight is 13.92 and 13.13 carats for each diamond cluster

SFr.200,000-300,000 US$160,000-240,000 €140,000-200,000



177

177

A DIAMOND LINE BRACELET

The graduated band set with twenty-nine rectangular-cut diamonds, mounted in platinum, *16.7 cm long*

SFr.80,000-100,000 US$64,000-80,000 €54,000-67,000



178

VARIOUS PROPERTIES

178
A COLOURED DIAMOND AND DIAMOND RING

Set with a rectangular-cut fancy pink diamond weighing 5.31 carats, to the micro pavé-set diamond surround and half-hoop, mounted in 18k rose gold, *ring size 6¼*

Accompanied by report no. 16293809 dated 25 September 2007 from the GIA Gemological Institute of America stating that the diamond is Fancy Pink colour

With a diamond type classification note stating that the diamond is a ***Type IIa pink diamond*** *which is 'very rare in nature'*

SFr.250,000-350,000

US$200,000-280,000
€170,000-230,000



179

179
A COLOURED DIAMOND AND DIAMOND RING

Set with a cushion-shaped fancy grey-blue diamond weighing 3.18 carats, to the micro-pavé-set diamond surround and half hoop, mounted in rose gold, *ring size 6½*

Accompanied by report no. 16870714 dated 14 May 2008 from the GIA Gemological Institute of America stating that the diamond is Fancy Gray-Blue colour, VS1 clarity

SFr.625,000-750,000

US$500,000-600,000
€400,000-470,000





180

180

A LADY'S ART DECO EMERALD AND DIAMOND TANK WRISTWATCH, BY CARTIER

The rectangular cream dial with Roman numerals and blued steel hands within a buff-top emerald and diamond frame, shield-shaped shoulders and deployant buckle, to the black silk strap, mechanical movement, *circa 1925, 15.2 cm inner circumference, with French assay marks for platinum and gold*

Dial signed Cartier, nos. 17506, 25503, 2304

Movement signed European Watch and Clock Co. Inc, no. 25503

SFr.10,000-15,000 US$8,000-12,000 €6,700-10,000

181

AN ART DECO DIAMOND BROOCH, BY CARTIER

The circular-cut diamond openwork plaque with shield-shaped terminals, each accented by pierced scrolling motifs and a pear-shaped diamond collet, to the baguette-cut diamond accents, mounted in platinum, *circa 1925, 6.8 cm long*

Signed Cartier, no. 2328

SFr.20,000-25,000 US$16,000-20,000 €14,000-17,000

182

AN ART DECO ONYX AND DIAMOND TORTUE 'DENTS DE LOUP' WRISTWATCH, BY CARTIER

The oval cream dial with Roman numerals and blued steel hands within a rose-cut diamond crown, to the onyx and diamond triangular-shaped shoulders, on a deployant buckle and black silk strap, mechanical movement, *circa 1925, 15.7 cm inner circumference, with French assay marks for gold and platinum*

Dial signed Cartier, nos. 3238, 16804 and 8125

Movement numbered 16804

Strap numbered 6318

SFr.10,000-15,000 US$8,000-12,000 €6,700-10,000

183

AN ART DECO DIAMOND BRACELET

The circular-cut diamond articulated fine band, to the five collet-set square-shaped diamonds, mounted in platinum, *circa 1920, 17.7 cm long*

SFr.40,000-50,000 US$32,000-40,000 €27,000-34,000



181



182



183

△184

A DIAMOND RIVIERE

Comprising fifty-two graduated old-cut diamond collets, mounted in silver and gold, *41.0 cm long, in later green leather fitted case*

SFr.40,000-50,000 US$32,000-40,000
€27,000-34,000

185

A PAIR OF ANTIQUE EAR PENDANTS

Of 'pampille' design, the old-cut diamond top suspending a detachable tapering diamond collet line with foliate surmount, *silver mount circa 1880, 8.0 cm long, with French assay mark for silver*

SFr.50,000-70,000 US$40,000-56,000
€34,000-47,000

Ψ186

AN ANTIQUE RUBY AND DIAMOND BROOCH

Designed as a cluster, the cushion-shaped ruby weighing 5.59 carats to the old-cut diamond surround and rose-cut diamond points, mounted in silver and gold, *circa 1880, 2.5 cm wide*

Accompanied by report no. 53077 dated 19 December 2008 from the SSEF Swiss Gemmological Institute stating that the ruby is of Burmese origin, with no indications of heating

SFr.85,000-120,000 US$68,000-96,000
€57,000-80,000


184
185
186

Ψ187
A RUBY AND DIAMOND NECKLACE

The V-shaped necklace designed as an oval-shaped ruby and baguette-cut diamond double graduated line with brilliant-cut diamond detail, suspending a similarly-set cascade tassel, *38.0 cm inner circumference*

Accompanied by report no. 53452 dated 20 March 2009 from the SSEF Swiss Gemmological Institute stating that the 99 rubies are of Burmese origin, with no indications of heating

SFr.150,000-200,000 US$120,000-160,000
€110,000-130,000

THE PROPERTY OF A LADY

Ψ188
A PAIR OF RUBY AND DIAMOND EAR PENDANTS

Of chandelier design, each composed of three articulated lines of oval-shaped rubies and brilliant-cut diamonds, to the similarly-set surmount, mounted in 18k white gold, *6.8 cm long*

Accompanied by report no. 43587 dated 15 September 2004 from the SSEF Swiss Gemmological Institute stating that the 34 rubies are of Burmese origin, with no indications of heating

SFr.50,000-75,000 US$40,000-60,000
€34,000-50,000

VARIOUS PROPERTIES

Ψ189
A PAIR OF RUBY AND DIAMOND EAR CLIPS, BY BULGARI

The central oval-shaped ruby foliate cluster with brilliant-cut diamond accents to the baguette-cut diamond undulating surround, *3.1 cm long, in a Bulgari fitted black silk case*

Signed Bulgari

SFr.15,000-20,000 US$12,000-16,000
€11,000-13,000


187
188
189



190

190

AN IMPRESSIVE DIAMOND RING

The rectangular-cut diamond weighing 26.59 carats to the shield-shaped diamond shoulders and plain hoop, mounted in platinum, *ring size 5¾*

SFr.450,000-550,000 US$360,000-440,000
€310,000-370,000

THE PROPERTY OF A LADY

191

AN IMPORTANT SAPPHIRE AND DIAMOND RING / PENDANT, BY REPOSSI



191

The cushion-shaped sapphire weighing 33.23 carats set within a brilliant-cut diamond double surround, to the diamond-set hoop (detachable to be worn as a pendant), mounted in 18k white gold and platinum, *ring size 5.0, in a Repossi grey case*

Pendant signed Repossi

Accompanied by report no. 53455 dated 20 March 2009 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Burmese origin, with no indications of heating

Accompanied by report no. 9402160 dated ***10 March 1994*** *from the Gübelin Gem Lab stating that the sapphire is of Burmese origin, with no evidence of thermal treatment*

Accompanied by report no. 9402162 dated ***10 March 1994*** *from the Gübelin Gem Lab stating that the diamond weighing 1.19 carats is G colour, VS2 clarity*

SFr.250,000-310,000 US$200,000-250,000
€170,000-210,000



ANOTHER PROPERTY

192

A PAIR OF DIAMOND EAR PENDANTS

Each set with a princess-cut diamond weighing 5.57 and 5.47 carats, to the micro pavé-set diamond line surmount, mounted in 18k white gold, *2.6 cm long*

Accompanied by report no. 16218989 dated 18 July 2007 from the GIA Gemological Institute of America stating that the diamond weighing 5.57 carats is H colour, VS1 clarity

Accompanied by report no. 16218988 dated 18 July 2007 from the GIA Gemological Institute of America stating that the diamond weighing 5.47 carats is H colour, VS1 clarity

SFr.190,000-250,000 US$160,000-200,000
€130,000-170,000

THE PROPERTY OF A GENTLEMAN OF TITLE

193

AN EMERALD AND DIAMOND 'TROMBINO' RING, BY BULGARI

Set with an octagonal-shaped emerald with baguette-cut diamond shoulders, to the micro pavé-set diamond surround and half-hoop, *ring size 7.0*

Signed Bulgari

Accompanied by report no. 53306 dated 02 March 2009 from the SSEF Swiss Gemmological Institute stating that the emerald is of Colombian origin, with minor amount of oil in fissures

The emerald weighs approximately 7.0 carats

SFr.55,000-75,000 US$44,000-60,000
€37,000-50,000

'One of the most successful and long-lasting designs by Bulgari, the *Trombino* rings, dates to the 1930s. Among the first examples was that given by Giorgio Bulgari to his future wife Leonilde on the occasion of their engagement in 1932. This ring was called *Trombino* as its shape is somehow reminiscent of a small trumpet (*tromba* in Italian).'

Daniela Mascetti and Amanda Triossi, *Bulgari*, Leonardo Arte srl, Milan, 1996, page 65

THE PROPERTY OF A LADY

194

A DIAMOND RING

Set with a marquise-cut diamond weighing 9.91 carats to the tapered baguette-cut diamond shoulders and plain hoop, mounted in 18k white gold, *ring size 5¾*

Accompanied by report no. 12214799 dated ***15 August 2002*** *from the GIA Gemological Institute of America stating that the diamond is D colour, VS2 clarity*

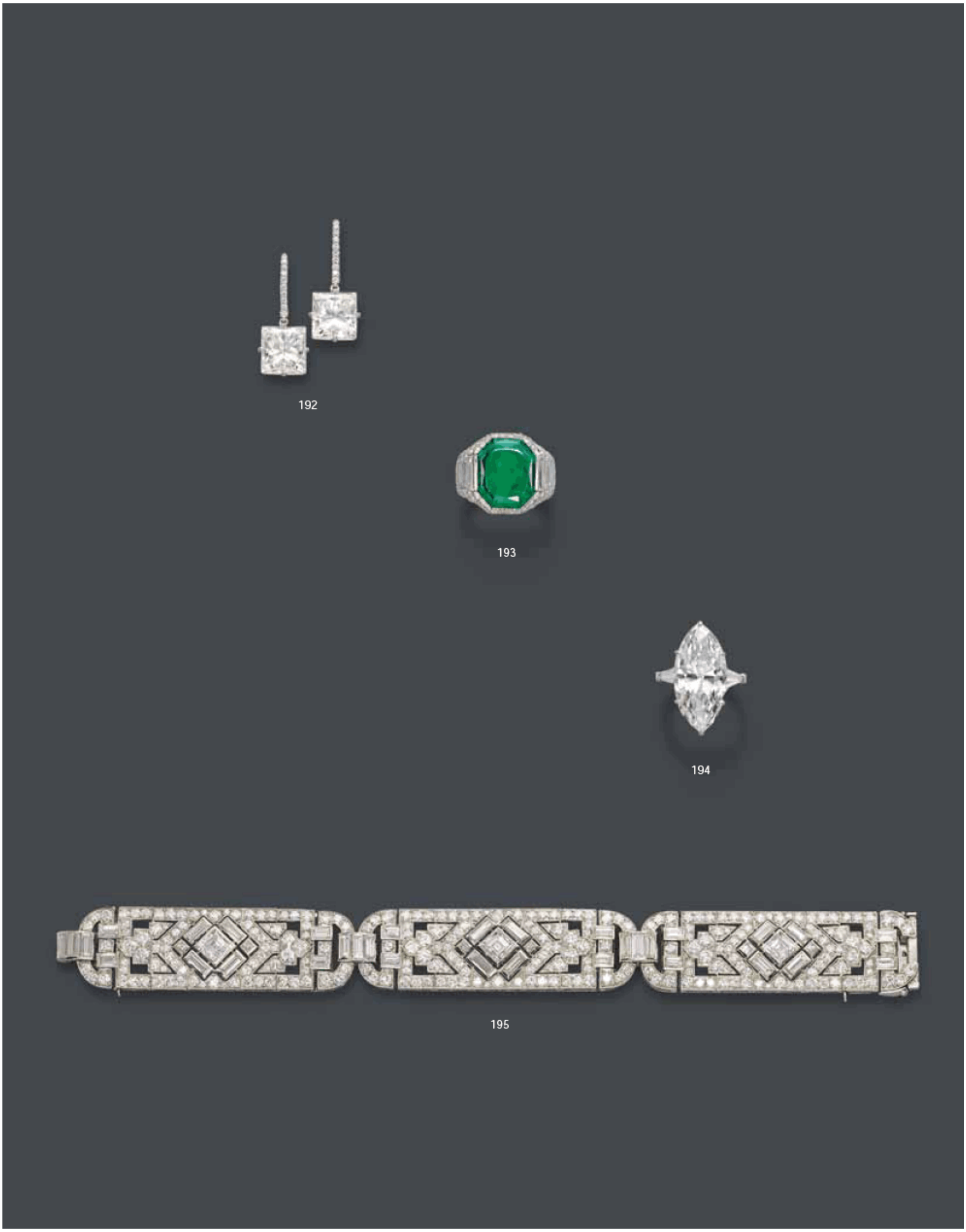
SFr.310,000-440,000 US$250,000-350,000
€210,000-290,000

195

AN ART DECO DIAMOND BRACELET

Of openwork geometric design, the three circular-cut diamond articulated panels, to the baguette and square-shaped diamonds accents, mounted in platinum, *circa 1925, 18.8 cm long*

SFr.40,000-60,000 US$32,000-48,000
€27,000-40,000


192
193
194
195



196

A MAGNIFICENT DIAMOND RING

The rectangular-cut diamond weighing 30.52 carats to the graduated baguette-cut diamond bifurcated shoulders and hoop, mounted in platinum, *ring size 6.0*

Accompanied by report no. 17487138 dated 11 September 2008 from the GIA Gemological Institute of America stating that the diamond is ***D*** *colour,* ***Flawless*** *clarity,* ***Excellent*** *Polish,* ***Excellent*** *Symmetry*

With a note stating that the diamond is classified as a ***Type IIa*** *diamond*

Estimate on Request

END OF SALE



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GIA REPORT 17487138

DIAMOND GRADING REPORT

September 11, 2008

Shape and Cutting Style .... Emerald Cut
Measurements .... 23.88 x 15.32 x 8.05 mm

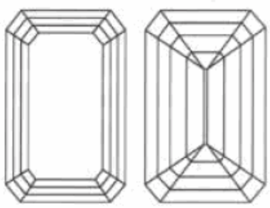
GRADING RESULTS

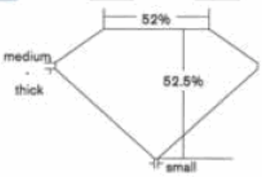
Carat Weight .... 30.52 carat
Color Grade .... D
Clarity Grade .... FLAWLESS

ADDITIONAL GRADING INFORMATION

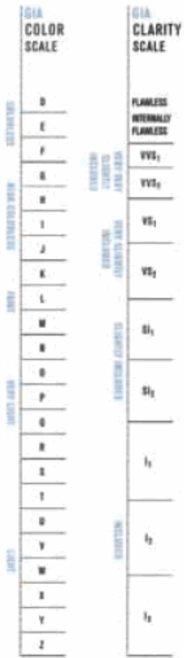
Finish
Polish .... Excellent
Symmetry .... Excellent
Fluorescence .... None
Comments:
None

REFERENCE DIAGRAMS





Profile not to actual proportions.



314697901

KEY TO SYMBOLS

Red symbols denote internal characteristics (inclusions). Green or black symbols denote external characteristics (blemishes). Diagram is an approximate representation of the diamond, and symbols shown indicate type, position, and approximate size of clarity characteristics. All clarity characteristics may not be shown. Details of finish are not shown.

This Report is not a guarantee, valuation or appraisal and contains only the characteristics of the diamond described herein after it has been graded, tested, examined and analyzed by the laboratory providing this Report ("GIA") and/or has been inscribed using the techniques and equipment used by GIA at the time of the examination and/or inscription. Inscriptions reported in this document are not a guarantee, validation, or warranty of a diamond's quality, country of origin or source; or that the diamond will be identifiable by the inscription in the future (since inscriptions can be removed). GIA makes no representation concerning any trademark, word, or symbol which is inscribed by GIA or which is identified on this Report. The recipient of this Report may wish to consult a credentialed jeweler or gemologist about the information contained herein.

IMPORTANT LIMITATIONS ON BACK

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DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT # 17487138

Scientists classify diamonds into two main "types" – type I and type II – based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (less than 2% of all gem diamonds).



According to the records of the GIA Laboratory, the 30.52 carat emerald cut diamond described in GIA DIAMOND GRADING REPORT # 17487138 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world.

Among famous gem diamonds, the 530.20 carat Cullinan and the 105.60 carat Koh-i-noor are examples of type IIa.

Please refer to the important limitations on the back of this document.

PLEASE REFER TO IMPORTANT LIMITATIONS ON THE BACK OF THIS DOCUMENT.

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INDEX



BIOGRAPHIES

ALETTO BROTHERS

The Aletto family tradition of hand-crafted jewels has spanned five consecutive generations, beginning with a special commission to Bartolomeo Aletto to commemorate the inauguration of the Eiffel Tower at the Exposition Universelle in 1889. From the second generation, Bartolomeo's son, Raffaele worked for many leading Italian jewellers, and in 1949, his son, Alberto, emigrated from the family base in Naples to Caracas, Venezuela, where he established a factory with over 100 employees. In 1962, Alberto moved the family to New York, and today his sons, Alfredo, Franco, Roberto and Alberto Jr. continue the family tradition from their workshop in Boca Raton, Florida, training Alfredo's sons, Alberto, Luigi and Mario, in the art of invisible-setting for which they are renowned.

BERTOLUCCI

In 1963 Remo Bertolucci moved from his native Tuscany to Switzerland to join the watch business of his wife's family in Bienne. Already a micro-mechanical engineer, he became deeply involved in development management, and in 1987 launched his own watch manufacturing brand, Bertolucci, in Neuchatel. In 1999, the firm was sold to a group of investors, and in 2005 bought by the Dickson Group.

RENÉ BOIVIN

René Boivin was born in February 1864 in Paris. An excellent designer and engraver, he began a career in the jewellery field at a young age. During the 1890s he purchased several workshops and established himself at rue St. Anastase. In 1893, he relocated to rue de Turbigo and married Jeanne Poiret, sister of the famous couturier and the first woman jeweller of the 20th century. They worked together to create some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne decided to assume control of the firm and established herself in the avenue de l'Opéra with Juliette Moutard and her daughter, Germaine Boivin. The three worked together for forty years, joined between 1921 and 1932 by Suzanne Belperron, creating such signature pieces as the Starfish (1936). Their jewels, inspired by animals and nature, became well-known. Upon Jeanne Boivin's death in 1959, the house was taken over by Louis Girard. In April 1991, the company became part of Asprey Group. The main office and boutique are located on avenue Montaigne.

BOUCHERON

Frédéric Boucheron (1830-1902) began his career as an apprentice to the Parisian jeweller Deschamps in 1850. He opened his own jewellery salon at the Palais Royal in 1858, and soon acquired fame as an expert in precious stones, a masterful technician and a creator of beautiful jewellery. He won his first Grand Prix at the Paris Exposition Universelle in 1867 for jewellery in the revivalist styles. In 1893, he was the first jeweller to set up shop at the Place Vendôme where he welcomed both European and Russian royalty and nobility and from where the firm still operates successfully today. A second store was opened in Moscow in 1898 which was later relocated to St Petersburg. When Frédéric died, he left the business to his son, Louis, who opened branches in London in 1903, in Liege and Milan in 1905 and in Madrid in 1907. Under Louis, Boucheron exhibited in Paris at the 1925 Exposition des Arts Décoratifs following their success at the 1889 and 1900 Expositions Universelles. Louis died in 1959, leaving a business, now also patronised by Indian and Iranian royalty, to his sons, Fred and Gerard. A boutique was opened in Japan in 1973, and by 1980, both brothers had retired, and Alain Boucheron took over. Boucheron was acquired in May 2000 by the Gucci Group (PPR), one of the world's leading multi-brand luxury goods companies. Boutiques were opened in Shanghai and Dubai in 2005 and Hong Kong and Kuala Lumpur in 2007.

MANUEL BOUVIER

Manuel Bouvier began his career working for Cartier in the department of Haute Joaillerie that was later to include the Cartier Museum. He then collaborated with Marina Bulgari, who taught him designing skills and imaginative colour combinations. Today he designs under his own name in Geneva, with a philosophy centred on craftsmanship. He is also active in the Fabergé Foundation, in gathering and conserving the jeweller's archives.

BULGARI

The firm of Bulgari was founded by Sotirio Bulgari, who was born in 1857 in Greece and was descended from a family of silversmiths. In 1884 he opened his first shop in Rome on the Via Sistina, and then in 1905, he moved to the Via dei Condotti. Upon Sotirio's death in 1932, his sons, Giorgio and Costantino, took over the business. They are credited with creating the highly distinctive 'Bvlgari' style, inspired by Greek and Roman classicism, the Italian Renaissance, and the 19th century Roman school of goldsmiths. The 1970s marked the beginning of Bulgari's international expansion with the opening of stores in New York (the first overseas), Paris, Geneva, and Monte Carlo, building towards more than 155 international stores open today. It was also in this decade that Bulgari introduced the 'Bvlgari-Bvlgari' which was to become a successful watch classic. Bulgari Time was established in the early 1980s in Neuchâtel, Switzerland for the creation and production of all Bulgari watch lines.

CARTIER

Cartier was founded in Paris in 1847 by Louis-François Cartier. It was his three grandsons, Louis, Pierre and Jacques, who were responsible for establishing the famous world-wide empire. Louis retained responsibility for the Paris branch, moving it to the rue de la Paix in 1899. Jacques took charge of the London operation in 1906, which had opened in 1902, eventually moving it to the current location on New Bond Street. Pierre established the New York branch in 1909, relocating it in 1917 to the current location at 653 Fifth Avenue. Branches were opened in Moscow and the Persian Gulf in 1910, followed by openings in Cannes and Monte Carlo. Prominent amongst Cartier's gifted team, were Charles Jacqueau who joined Louis Cartier in 1909 for a lifetime and Jeanne Toussaint who was appointed Director of Fine Jewellery from 1933. In 1964, following the death of Pierre, Cartier Paris, London and New York were sold by the family. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris whose President became Robert Hocq, originator of the concept "Les Must de Cartier" in collaboration with Alain Dominique Perrin. In 1974, Cartier London was bought back and Cartier New York in 1976. In 1983, the "Art of Cartier Collection" was initiated by Eric Nussbaum. Today, Cartier is part of the Richemont group.

CODOGNATO

Simeone Codognato founded Codognato in 1866 in Venice. The firm has since welcomed such clients as Queen Victoria, Auguste Renoir, Coco Chanel and Grace Kelly amongst others. Codognato has remained a famiy business, today run by Attilio Codognato on Piazza San Marco.

ENIGMA

Enigma was created in 1989 by Gianni Bulgari, the grandson of Sotirio Bulgari, founder of the famous Italian jewelers. After graduating from Law School in 1960, he joined the family business where he began as a stone purchaser and later became C.E.O until 1988. In 1993, Enigma invented an innovative watch design comprising diamond-incrusted steel. In 1998, the company created the Bezel Manual Winder, a watch that is wound by turning the circular frame. In 2003, Enigma launched its own range of jewelry, creating pieces using colored precious stones in a clean, geometrical style. In 2005 the company opened a boutique on the Via Margutta in Rome and a second on rue du Rhône, Geneva, in 2006. Gianni Bulgari is both the President and Artistic Director of Enigma, defining his role in the company as 'Mr.Enigma'.

FABERGE

Peter Carl Fabergé (1846-1920) is best known for the Easter eggs he began making in 1884 for the Tsar and Tsarina of Russia. After studying in several European centres, he returned to St Petersburg in 1864 and joined his father's firm. In 1872 he took over the establishment and became the Tsar's Court Goldsmith in 1885. His international reputation was secured in 1900 at the Paris Exposition and he began creating objects for Edward VII and other European royals. The firm's success continued until the 1917 Revolution when Fabergé escaped to Switzerland.

FARAONE

Faraone was founded during the 19th century in the heart of Florence's jewellery district. They soon became the leading Florentine jeweller and undertook commissions for the nobility as well as for the Italian Royal Family. The firm is now run by the Settepassi family who acquired the company in 1961. They were well suited to take over Faraone as the Settepassi family have been jewellers since the 16th century and were originally members of the 'l'arte di por Santa Maria'. In 1989, Tiffany and Co. purchased Faraone and with their subsequent expansion they have shops in Abu Dhabi, Bahrain, Japan, Kuwait and Saudi Arabia. Although owned by an American company, the firm is still directed by Cesare Settepassi and his wife Paola and they rigidly maintain the tradition of producing high quality and individual pieces.

EUGENE FEUILLATRE

Eugène Feuillâtre (1870-1916) began his short career as a student of Etienne Tourrette in 1883. Although considered a gifted goldsmith and sculptor, his most exceptional talent lay in such enamel work as he learnt from his early master. Feuillâtre was head of René Lalique's enamelling workshop from 1890 to 1897 and he was considered one of the Art Nouveau's best craftsmen in this field. In 1898, he began working on his own, and his creations were displayed with great success at the Salon de la Société des Artistes Français until 1914 and the Salon de la Société des Artistes Décorateurs. In 1899, he joined the Belgian association 'La Libre Esthétique' as well as acting as a member of the jury alongside Lalique and Fouquet for an exhibition at the New Gallery in London. The year 1900 brought him a gold medal at the Paris World Exhibition.

WILLIAM GOLDBERG

William Goldberg began his career as a diamond merchant in New York. In 1973, he opened his own jewellery company as a De Beers sightholder. In 1988, he registered the motto The Magic is in the Make, which referred to Goldberg's preference to cutting down gems in order to achieve the perfect cut, where most would fear a loss of weight. The William Goldberg brand has been associated with some of the most renowned gemstones, notably the 137.02 ct D Flawless "Premier Rose", the "Guinea Star", an 89.01 ct D Flawless Shield and the rare 5.11 ct ""Red Shield". William Goldberg also cut the 102.23 ct "Beluga", the largest flawless oval diamond in history and a 75.51 ct D Internally Flawless Briolette. The company is famous for the patented Ashoka Cut, named after the enlightened 3rd century BC Indian ruler, King Ashoka. William Goldberg Co. also creates jewellery collections. William Goldberg passed away in 2003. His wife Lili, son Saul, daughter Eve and son-in-law Barry Berg now head the company. In 2006, the City of New York honored his memory by officially naming 48th Street at Fifth Avenue, "William Goldberg Way".

GRAFF

Graff was founded in Hatton Garden, London, in 1960 by Laurence Graff, and has grown to become one of the world's leading jewellery manufacturers and dealers of the rarest and finest gems. Over the years Laurence Graff has handled more important gem quality diamonds than any other dealer and many of the world's most famous and treasured gemstones including The Begum Blue, The Emperor Maximilian, The Hope of Africa and The Idol's Eye. In 1973 Graff became the first jeweller to be presented with the Queen's Award to Industry and Export, with two further Awards in 1977 and 1994. As a true diamond company, working from the rough through to the finished product, Graff not only has one of the largest facilities in the world for polishing and cutting diamonds in Johannesburg, but also buys sources rough diamonds from mines all around the world, including Australia, Canada, Russia, South Africa and South America. This has given Graff a leading edge in the industry, and a more exclusive selection of the finest stones to offer his clients worldwide. He is considered a world leader in the field and one of the most significant forces in the market. Graff's UK flagship store on London's prestigious New Bond Street and the Sloane Street boutique have counterparts all around the world, at locations including Dubai, Geneva, Kuwait, Hong Kong, Monte Carlo, Moscow and New York.

DE GRISOGONO

Following twenty years working with the world's top jewellers, Fawaz Gruosi founded de Grisogono in 1995. After reading about the famous "Black Orlov" diamond of 180 carats, Mr Gruosi became fascinated with the lure of black diamonds and decided to create a collection of haute joaillerie – using these seldomly used gems as the focus. In addition to his innovative jewels and a new collection of watches, de Grisogono is also known for creating original objects, including pavé-set black diamond mobile phones and sunglasses. Located on the rue du Rhone, in Geneva, Mr Gruosi's jewellery can also be found in his boutiques in Gstaad, London and Rome.

JAR

Joel (Arthur) Rosenthal was born in New York City. He graduated in art history from Harvard in 1966 before moving to Paris. He initially worked in the film industry, and then opened a needlepoint shop, where his clients included Hermès and Valentino, and where his work with multi-coloured yarns would have a lasting effect on his designs. After working with Bulgari in New York, he returned to Paris and opened a shop in the Place Vendôme in 1977; his initials, JAR, the only source of identification on the façade. Mr. Rosenthal works with his partner, Pierre Jeannet, to create exquisite jewels, superbly crafted in unique settings. His work is meticulous and imaginative, incorporating stones in unexpected colour combinations. Only 70 to 80 jewels are created each year, for an exclusive clientele. In November 1987, in celebration of his 10th anniversary in Paris, Mr. Rosenthal held an exhibition of his work at the National Academy of Design in New York City. In November 2002, a retrospective of 400 jewels was held at the Gilbert Collection, Somerset House, in London.

MAUBOUSSIN

In 1827, Mr. Rocher and his cousin, Baptiste Noury, established a jewellery shop in Paris which, by 1850, had been taken over by Noury. His nephew, Georges Mauboussin, joined the firm, assuming control in 1896. In 1922, the business was named 'Mauboussin, Successeur de Noury', and later, simply 'Mauboussin'. The house of Mauboussin contributed to all major international exhibitions in the first half of the 20th century including Milan in 1923 and 1924; New York in 1924 and 1939; Strasbourg in 1924; and Paris in 1925, 1931 and 1937. They were awarded the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris and, for his contributions to the world of jewellery, Georges Mauboussin was awarded the "Légion d'Honneur". The firm opened branches in London and Buenos Aires which have subsequently closed. In October 1929, they opened an office in New York, but following the stock market crash less than one month later, a merger was negotiated with the American jeweller, Trabert & Hoeffer. Trabert & Hoeffer took over the location and stock, and all jewellery retailed under this contract was signed "Trabert & Hoeffer Inc. – Mauboussin". This agreement lasted until the 1950s. In 2002, Dominique Frémont, a Swiss businessman, acquired a majority of the firm with Patrick Mauboussin remaining involved in the creation of the jewellery. The firm is currently located at 20, Place Vendôme.

MOUAWAD

The prestigious firm of Mouawad was founded in 1890 when David Mouawad, grandfather of the current head, Robert, opened his workshop in Beirut, Lebanon. David's son, Fayez, broadened the business by moving to Saudi Arabia in 1950. The firm's development is due mainly to the dynamism of Fayez's son, Robert, and the invaluable contribution of his sons, Fred, Alain and Pascal. Mr Mouawad's choice of artists and craftsmen has enabled him to create masterpieces worthy of royalty such as the jewelled Bonsai presented by the diplomatic community to the new Emperor of Japan in 1993. Above all, however, he is renowned for having handled and owned some of the world's greatest diamonds, including the Indore Pears, the Taylor-Burton, the Tereschenko, and the many fine diamonds named by him. The firm of Mouawad extends from the Middle East to the main jewellery centres of Antwerp, Geneva, London, New York, Paris and the Far East.

PIAGET

Georges Piaget established his workshop in 1874 at La Côte-aux-Fées, Switzerland. He specialised in lever escapements before his rapidly growing company became a manufacturer. Supplier of watch movements to many world-famous brands, the family introduced watches under its own name in the late 1940s, launching the brand world-wide in 1957, and opening the first showroom at 40 rue du Rhône, Geneva, in 1959. Piaget rapidly became the specialist of the world's thinnest watches, creating them exclusively in gold and platinum, many enriched by precious stones. Pioneer of the stone dial in 1965, Piaget is regarded as a synonym for innovation in the luxury watch business. Since 1988, when Piaget joined the Vendôme Luxury Group, the company has upheld and consolidated its position as one of the main players in the field of top class horology, as well as jewellery.

PRINCE DIMITRI

Prince Dimitri of Yugoslavia grew up in Versailles, descended from a long line of European royal families. His interest in gems and jewellery was sparked early, when his paternal grandmother, Princess Olga of Greece and Denmark, related first-hand the legendary jewellery collection of her mother and grandmother, the Grand Duchesses Helen Vladimirovna and Maria Pavlovna of Russia. Following a 17 year career with the auctions in New York, Prince Dimitri launched his first collection in 1999, which was successfully sold at Barney's, Bergdorf Goodman, Neiman Marcus and Saks Fifth Avenue. In 2008, he and his business partner, Todd Morley, opened a private salon at 5 East 57th Street in New York offering unique jewels designed by Prince Dimitri himself.

REPOSSI

Alberto Repossi, a third generation jeweller, was born in Turin. His grandfather, G. Pietro Repossi, founded the family business in 1920, and ten years later his father, Constantino, opened the family's first shop in Turin, on via Lagrange. Alberto began his career at the age of 18, when, accompanied by a cutter from his father's factory, he travelled around the world in search of precious stones. He opened his first boutique at the Hermitage in Monte Carlo in 1970. Repossi's success allowed him to open several new stores, including a second one in Monte Carlo at the Hôtel de Paris, one at the Place Vendôme in Paris, as well as many representatives all over the world. Repossi was made official purveyor to H.R.H. Prince Rainier of Monaco in 1990, in which capacity he was chosen as the official supplier of the presents for the 700th Anniversary of the Grimaldi's Dynasty in 1997. Alberto's daughter, Gaia, is heiress to the maison, and also Artistic Director.

SABBADINI

Located at 6, Via Montenapoleone in Milan, Sabbadini has been a successful family business for several generations. Following in the footsteps his father Bruno, Alberto Sabbadini, the president, is currently assisted by his wife, Stefania, and his son, Pierandrea. In addition to being an expert in diamonds and coloured stones, Sabbadini designs his own jewellery. He is well-known for his line of calibré-cut ruby, sapphire and yellow sapphire jewellery which was created in 1986, particularly the bumble bee design. Besides their offices in Milan, the company also has a sister firm at 589 Fifth Avenue in New York established in 1984.

SCHLUMBERGER

Jean Schlumberger was born in 1907 in Mulhouse, in the German-controlled Alsace, into a family of textile industrialists. Preferring art to textiles, his first jewellery creations were china flowers mounted as clips which he gave to his friends. They caught the attention of the couturière Elsa Schiaparelli who commissioned Schlumberger to design costume jewellery. After serving in the Army and then the Free French Forces, he set up workshops with his business partner, Nicolas Bongard, in New York and Paris. In 1956, Walter Hoving, the new chairman of Tiffany & Co., brought Schlumberger into the firm as a vice president. He also invited Schlumberger to stamp his creations with his name, the first designer to be given this privilege. In 1961, the Wildenstein Gallery in New York held an exhibition of his jewellery and objets d'art. The Virginia Museum of Fine Arts has on permanent exhibit a selection of his jewels and fantasy objects on loan from Mr. and Mrs. Paul Mellon. Jean Schlumberger died in 1987, and his creations continue to be offered by Tiffany & Co.

TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Within ten years, jewellery and silver items were added to their stock. By 1853, Tiffany had assumed complete ownership of the business and the name was changed to Tiffany & Co. During the 19th century, designers such as Edward C. Moore and G. Paulding Farnham, as well as renowned gemmologist George Frederick Kunz, propelled Tiffany & Co. to the forefront of the international jewellery world. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of the founder. Upon taking over the management of Tiffany & Co. in 1955, Walter Hoving invited several talented designers to join the firm. Among them were Jean Schlumberger and Donald Claflin. In 1974, they added Elsa Peretti as an exclusive designer, followed by Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. After the management-led buyout of Tiffany in 1984, headed by then chairman William R. Chaney, and a successful public offering of stock in 1987, the company has successfully expanded into key domestic and international markets. Today they comprise more than 100 locations worldwide.

MICHELE DELLA VALLE

Michele della Valle, who was born in Rome, began designing costume jewellery at the age of 16. During a trip to Burma in 1976, della Valle purchased his first stone and on the advice of friends, he showed it to Roger Varenne, the legendary stone dealer, who suggested that he take the gem to Christie's. His meeting with Hans Nadelhoffer, who was running the jewellery department at the time, was the motivating factor which contributed to the significant development of della Valle's career as a precious stone dealer and jewellery designer. In 1976, he worked for a year at Fürst Jewellers in Via Veneto, Rome, which was then the representative of Harry Winston. In 1978, della Valle opened his own workshop in Rome's Piazza di Spagna and began travelling regularly to Asia in search of precious stones. This was the beginning of a collaboration with Bulgari on special orders and his recognition as a new designer by a clientele of film stars and opera singers throughout Italy. In 1987, he moved to Geneva and developed a line of jewellery which now bears his name.

VAN CLEEF & ARPELS

The history of the famous Parisian jewellery house began in 1896 with the marriage of Estelle Arpels to Alfred Van Cleef. The company was founded in 1906 by Alfred and his brother-in law, Charles Arpels at 22, Place Vendôme. Julien Arpels joined the family business in 1908, and Louis Arpels in 1913. The design collaboration between René Sim Lacaze and René Puissant, the daughter of Estelle Arpels and Alfred Van Cleef, began in 1926, marking the start of two decades of highly creative design for the firm. The oldest son of Julien Arpels, Claude, joined in 1932, followed by his brothers Jacques and Pierre in 1936 and 1944. An American boutique was opened by Claude in Rockefeller Center in New York in 1939, soon relocating to its definitive address at 744 Fifth Avenue, and the first of six boutiques in the US today. The 1930s saw some of the company's most iconic designs: the house's arguable trademark, the Mystery Setting - where the mounting of the gemstones is cleverly hidden behind the continuous calibré-cut ruby and sapphire surface of the jewel - was invented in 1933; and the concept of the Minaudière, made in honour of Florence Jay Gould, was invented in 1930 by Charles Arpels. The versatile 'Passe Partout' range was also developed at this time. In the following decades, the firm upheld its reputation for innovation with the snowflake jewels of the 1940s, the zip necklace of the 1950s, the ballet jewels of the 1960s and the Alhambra theme of the 1970s. The *Boutique Des Heures* was inaugurated in 1972 to house the new watch designs launched by Pierre Arpels. Today, Van Cleef & Arpels is part of the Richemont Group with more than 45 boutiques around the world.

VERDURA

Fulco Santostefano della Cerda, Duke of Verdura, moved from his native Palermo to Paris in 1926, where he began working with Coco Chanel, initially as a textile designer, and eventually as head jewellery designer. After relocating to the United States in 1937, he took a position as designer at Paul Flato's jewellery establishment, first in New York, then in California. He remained with Flato for two years before opening his own salon in 1939 at 712 Fifth Avenue and a second, in 1947, in Paris on rue Boissy d'Anglas. His jewellery featured gold mountings with precious and semi-precious stones, a bold undertaking at the time when platinum was the most popular metal. In 1972, Verdura sold the business to his associate, Joseph G. Alfano, and retired to London, living there until his death in 1978. In 1985, Edward J. Landrigan purchased Verdura, Inc. and established a salon at 745 Fifth Avenue, where he continues to produce fine jewels from Verdura's original drawings in a manner consistent with the Duke's tradition.

HARRY WINSTON

From an early age, Harry Winston (1896-1978) had a legendary eye for gems. He bought his first emerald at the age of eight, and Arabella Huntingdon's jewellery collection at the beginning of his career. At the age of 24, he opened his first business in New York City, known as the Premier Diamond Company. In 1912, he established another company under his own name and began to manufacture jewellery. Winston was responsible for the cutting of such famous diamonds as the Jonker, the Taylor-Burton, the Star of Sierra Leone, and the Vargas. He donated three important diamonds to the Smithsonian: The Hope, the Oppenheimer and the Portugese.

By the 1950s, Winston was acknowledged as the "King of Diamonds", owning at one time or another as many as one-third of all the famous diamonds in the world. In 1962 the company moved from 7 East Fifty-First Street to its present location at 718 Fifth Avenue. With his death in 1978, Winston was succeeded by his son, Ronald, now the chairman of the company, who continues his father's tradition of offering "Rare Jewels of the World", the firm's motto for many years. The firm created a watch department, "The Ultimate Timepiece" in 1989, and the same year opened a salon in Tokyo and one on Rodeo Drive in Beverly Hills a year later. Today they have locations in Dubai, London, Paris, and throughout North America. In 2004, Aber Diamond Corp. acquired a controlling interest in Harry Winston Inc, buying the company in full in 2006.

RAYMOND YARD

Raymond C. Yard began his career as a door boy at Marcus & Co. in 1898, rising to salesman and then general manager. With the encouragement of John D. Rockefeller Jr, he opened his own salon at 522 Fifth Avenue in 1922, serving many prominent families in New York. Since then, the firm has moved five times, always remaining on Fifth Avenue. In 1958, when Yard died, the firm was taken over by his associates, Robert Gibson, Donald Bartow and Glen McQuaker. Upon the retirement of Bartow and McQuaker, Gibson assumed leadership of the company. In 1985, his son Robert M. Gibson became associated with the firm, later to become president upon his father's retirement.

COLOURLESS DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
196	D	Flawless Type IIa	30.52	rectangular
163	D	Internally Flawless	30.70	pear
122	D	Internally Flawless	10.10	rectangular
124	D	Internally Flawless Type IIa	7.54	pear
123	D	Internally Flawless	5.97	pear
	D	Internally Flawless	5.52	pear
	D	Internally Flawless	3.03	pear
	D	Internally Flawless	3.01	pear
121	D	VVS1 Potential	7.00	marquise
57	D	VVS2 Type II	3.71	brilliant
98	D	VVS2	1.08	brilliant
174	D	VS1 Potential Type IIa	20.46	rectangular
194	D	VS2	9.91	marquise
12	D	VS2	7.15	pear
13	D	VS2	3.04	brilliant
97	E	VVS2	1.83	brilliant
99	E	VS2	1.71	pear
	F	VS2	1.53	pear
65	E	SI1	2.07	rectangular
	F	SI1	2.01	rectangular
161	F	SI1	8.97	oval
41	F	VS2	1.20	octagonal
	G	SI2	1.18	octagonal
135	G	VS1	10.41	pear
67	G	VS1 / VS1 / VS2	3.07 / 1.01 / 1.00	brilliant
192	H	VS1	5.57	princess
	H	VS1	5.47	princess
171	I	VS1	10.22	rectangular
167	I	VS1	6.38	brilliant
	I	VS2	6.18	brilliant
190*	I-J	VS	26.59	rectangular
105	J	VS1	6.87	brilliant
109	M	SI2	14.06	brilliant
	M	SI2	14.05	brilliant



COLOURED DIAMOND INDEX

LOT	WEIGHT	COLOUR	CLARITY	CUT
179	3.18	Fancy Gray-Blue	VS1	cushion
178	5.31	Fancy Pink Type IIa		rectangular
154	20.02	Fancy Vivid Yellow	SI2	oval
137	57.02	Fancy Intense Yellow	VVS2	rectangular
132	13.36	Fancy Intense Yellow	VVS1 Potential	rectangular
89	1.51	Fancy Intense Yellow		heart
	1.52	F	VS1	heart
136	18.75	Fancy Yellow	VS1	square
	18.47	Fancy Yellow	VS1	square
128	2.62	Fancy Brown-Pink	VVS1	brilliant
	3.52	Fancy Yellow	Internally Flawless	brilliant
38	6.61	Fancy Brown-Yellow		pear

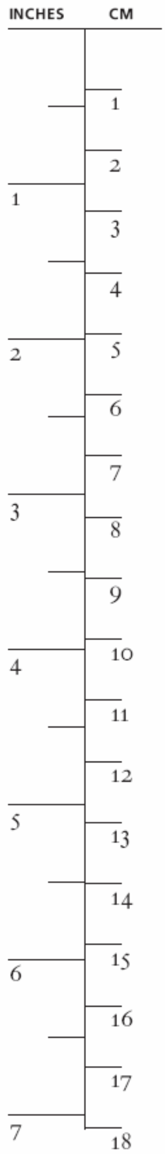


CONVERSION CHART

RING SIZE

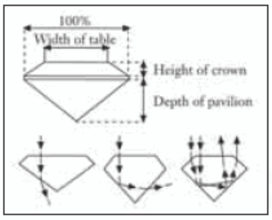
AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC
½	—	A	37.8252
[illegible]	—	A½	38.4237
1	—	B	39.0222
1¼	—	B½	39.6207
1½	—	C	40.2192
1¾	—	C½	40.8177
2	1	D	41.4162
2¼	2	D½	42.0147
2½	—	E	42.6132
2¾	3	E½	43.2117
3	4	F	43.8102
3¼	—	F½	44.4087
3¼	5	G	45.0072
3½	—	G½	45.6057
3¾	6	H	46.2042
4	—	H½	46.8027
4¼	7	I	47.4012
4½	8	I½	47.9997
4¾	—	J	48.5982
5	9	J½	49.1967
5¼	10	K	49.7952
5½	—	K½	50.3937
5¾	11	L	50.9922
6	—	L½	51.5907
6¼	12	M	52.1892
6½	13	M½	52.7877
6¾	—	N	53.4660
7	14	N½	54.1044
7	15	O	54.7428
7¼	—	O½	55.3812
7½	16	P	56.0196
7¾	—	P½	56.6580
8	17	Q	57.2964
8¼	18	Q½	57.9348
8½	—	R	58.5732
8¾	19	R½	59.2116
9	20	S	59.8500
9¼	—	S½	60.4884
9½	21	T	61.1268
9¾	22	T½	61.7652
10	—	U	62.4026
10¼	23	U½	63.0420
10½	24	V	63.6804
10¾	—	V½	64.3188
11	25	W	64.8774
11¼	—	W½	65.4759
11½	26	X	66.0744
11¾	—	X½	66.6729
12	—	Y	67.2714
12¼	—	Y½	67.8699
12½	—	Z	68.4684

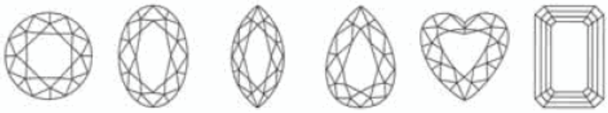
MEASUREMENTS



DIAMONDS • THE 4 C'S

Cut





Round Brilliant	Oval	Marquise	Pear	Heart	Emerald

Colour (G.I.A.)



D	E	F	G	H	I	J	K	L	M	N	O	P	Q	S – Z
Blue White	Ice White	Fine White	White	Top Com-mercial White	Com-mercial White	Top Silver		Silver Cape	Light Cape		Cape		Dark Cape	

Clarity (G.I.A.)



FL IF	VVS$_1$ VVS$_2$	VS$_1$ VS$_2$	SI$_1$ SI$_2$	I$_1$	I$_2$	I$_3$
Flawless	Very, very small inclusions	Very small inclusions	Small inclusions		Inclusion	

Carat



0.01 carat	0.02 carat	0.03 carat	0.05 carat	0.10 carat	0.15 carat	0.20 carat	0.25 carat
1.35 mm	1.70 mm	2.00 mm	2.40 mm	3.00 mm	3.40 mm	3.80 mm	4.10 mm



0.30 carat	0.40 carat	0.50 carat	0.75 carat	1.00 carat	2.00 carat	3.00 carat	4.00 carat
4.40 mm	4.70 mm	5.00 mm	5.80 mm	6.50 mm	8.20 mm	9.50 mm	10.50 mm

Courtesy of Jewellers Network, the Southern African Jewellery Trade Directory, from information supplied by De Beers.
www.jewellersnetwork.co.za

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol ° next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest at the front of the catalogue.

ALL DIMENSIONS ARE APPROXIMATE

CONDITION REPORTS

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot.

Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that each lot is sold "as is".

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED SPECIES

An export licence issued by the Department of the Environment will be required for the export of any item made of or incorporating (irrespective of percentage) animal material such as ivory, whalebone, tortoiseshell, rhinoceros horn etc., and this may take up to eight weeks to obtain. Clients are advised to check with the regulating body in the country of importation regarding any possible restrictions on the importation of items within this category – some countries have an absolute ban on the importation of certain materials. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years of age.

REGARDING COLOURED STONES

Prospective buyers are reminded that many coloured gemstones have historically been treated to enhance their appearance. Certain enhancement methods, such as heating, are commonly used to improve both colour or transparency, particularly in rubies and sapphires. Other methods, such as oiling, enhance the clarity of emeralds. These methods have been generally accepted by the international jewellery trade. Although heat enhancement of colour is widely believed to be permanent, it may have some impact on the durability of the gemstone and special care of the stone may be required over time. For example, gemstones which have been oiled may require re-oiling after a period of years to retain their maximum appearance.

It is Christie's policy to obtain gemmological reports from internationally recognised gemmological laboratories describing certain gemstones sold by Christie's. The availability of such reports will be disclosed in the catalogue. Reports from American gemmological laboratories used by Christie's will disclose any heat enhancement or treatment. European gemmological laboratory reports will disclose heat enhancement only if specifically requested but will confirm when no heat enhancement or treatment has been made. Because of variations in approach and technology there may not be consensus among laboratories as to whether any particular gemstone has been treated, the extent of treatment and whether treatment is permanent.

It is not feasible for Christie's to obtain a gemmological report for each gemstone offered by Christie's. Prospective buyers should be aware that all gemstones may have been enhanced by some method. For further details, prospective buyers in the United States are referred to the information chart prepared by the Gemstones Standards Commission, available in the viewing area. Prospective buyers may request laboratory reports for any uncertified item if requests are made at least three weeks before the scheduled date of auction. This service is subject to prepayment by the requesting party.

Because enhancement affects market value, Christie's estimates will reflect the information disclosed in a report or, if no report is available, the assumption that gemstones may have been enhanced.

Condition reports are usually available for all lots upon request and Christie's specialists will be happy to answer any questions.

TO PROSPECTIVE BUYERS OF CLOCKS AND WATCHES

The description of the condition of clocks and watches in this catalogue, including references to defects and repairs, is provided as a service to prospective buyers, but such description is not necessarily complete. While Christie's will furnish a condition report on any lot to a prospective purchaser upon request, any such report may also be incomplete and may not specify all mechanical replacements or defects. Accordingly, all clocks and watches should be viewed personally by prospective buyers to evaluate the condition of the property offered for sale. All lots are sold "as is," and the absence of any reference to the condition of a clock or watch does not imply that the lot is in good condition and without defects, repairs or restorations. Virtually all clocks and watches have been repaired in the course of their normal useful lifetime and may now incorporate parts not original to them. Furthermore, Christie's makes no representation or warranty that any clock or watch is in working order. As collectors' watches often contain extremely fine and complex mechanisms, buyers should be aware that a general service, change of battery or further repair work, for which the buyer is solely responsible, may be necessary.

REGARDING THE SALE OF MATERIAL FROM ENDANGERED SPECIES

Prospective purchasers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to coral, ivory and tortoiseshell. Accordingly, prospective purchasers should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country. In this catalogue, such jewellery has been marked with two asterisks (**) as a reminder.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

REGARDING ESTIMATED WEIGHTS

Certain weights in the catalogue have been estimated through measurement. These figures are to be used as approximate guidelines and should not be relied upon as exact.

REGARDING IMPORTATION OF WATCHES INTO THE US

Prospective buyers should be aware the the importation of Rolex watches into the United States is highly restricted. These watches may not be shipped into the USA and can only be imported personally. Generally, a buyer may import only one watch into the USA. In this catalogue, these watches have been marked with a Φ.

It is the buyer's responsibility to determine whether there are any import restrictions and to comply with such restrictions. The failure by Christie's to mark a lot with a Φ shall not constitute grounds to rescind or cancel a sale. For further information please contact our specialists in charge of the sale.

NOTICE REGARDING BURMESE STONES

Items which contain rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, we have marked these lots with Ψ. Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for non-payment or cancellation of the sale.

With respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

CATALOGUE EXCHANGE RATE:

US$1 = SFr 1.25

€1 = SFr 1.50

The rate of exchange was established at the latest practical date prior to the printing of the catalogue and may therefore have changed by the time of the sale.

Bidders should bear in mind that estimates are prepared well in advance of the sale and are not definitive. They are subject to revision.

FOR JEWELLERY

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

JEWELLERS IN THE TITLE

1. By Boucheron

When maker's name appears in the title, in Christie's qualified opinion it is by that maker.

JEWELLERS BENEATH THE DESCRIPTION

2. Signed Boucheron

Has signature which in Christie's qualified opinion is authentic.

3. With maker's mark for Boucheron

Has a mark denoting a maker which in Christie's qualified opinion is authentic.

4. By Boucheron

In Christie's qualified opinion the object is by the jeweller although unsigned.

5. Mounted by Boucheron

In Christie's qualified opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

6. Mount only by Boucheron

In Christie's qualified opinion the mounting is by the jeweller, but either the gemstones have been replaced or the piece has been altered in some way after its manufacture.

PERIODS

1. Antique

Over 100 years old

2. Art Nouveau

1895–1910

3. Belle Epoque

1895–1914

4. Art Deco

1915–1935

5. Retro

1940s



BUYING AT CHRISTIE'S

CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES

The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol • next to the lot number and are highlighted with red titles.

BUYER'S PREMIUM AND VAT

Buyers are reminded that the actual purchase price will be the sum of the final bid price plus the buyer's premium. The premium to the Buyer is 25% of the first SFr 60,000 of the Hammer Price, plus 20% of the excess of the Hammer Price above SFr 60,000 up to and including SFr 1,200,000 plus 12% of any sum in excess of SFr 1,200,000. For further details please refer to Conditions of Sale No. 3.

PRE-AUCTION VIEWING

You can attend pre-sale viewings for all our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly and to request condition reports (see below). Christie's specialists and client service staff are available to give advice at all viewings or by appointment.

BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

• Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.

• Corporate clients: a photocopy of the company register.

• For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +41 (0)22 319 1740 for advice on the information you should supply.

• A financial reference in the form of a recent bank statement or a reference from your bank. Christie's can supply a form of wording for the bank reference if necessary.

• Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale.

Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +41 (0)22 319 1740.

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

BIDDING

The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

If you cannot come to an auction in person, Christie's can bid for you. There is no charge for this service, known as commission bidding. You simply pay the final bid price plus the premium and VAT in the usual way, as explained on the written bids form included at the back of this catalogue. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate.

Please note we can not accept bids by e-mail.

TELEPHONE BIDS

If you cannot attend the auction, you are welcome to bid on the telephone on lots with a minimum estimate of SFr 10,000. (We also recommend that you leave a covering bid which we can execute on your behalf just in case we are unable to reach you by telephone).

As the number of telephone lines are limited please make arrangements for this service at least 2 hours before the sale, especially if you wish to bid in a language other than English:

Client Services:

Tel: +41 (0)22 319 1736

Fax: +41 (0)22 319 1731

SUCCESSFUL BIDS

The fall of the auctioneer's hammer indicates the final bid. The auctioneer will call out and record the name or "paddle" number of the buyer. If your written bid is successful, you will be notified immediately after the sale by post. Bidding may be re-opened at the auctioneer's discretion.

PAYMENT

Payment and Collection of Goods

Payment must be made within seven calendar days of the sale and the property you have bought can then be collected. Goods can only be collected when payment has cleared.

Payment can be made by cash up to SFr. 12.500, or cheque, made payable to Christie's, or by credit card (Amex, Visa, Mastercard), debit card (EC) or by bank transfer direct to our bank:

Crédit Suisse
Case Postale 100
1211 Geneva 70
Switzerland

Account No: 161766 - 41

CLEARING 4835
IBAN CH30 0483 5016 1766 4100 0

SWIFT CODE: CRESCHZZ12A

Please note that payments by credit card are subject to administrative fees (1% for Amex and 2.5% for Visa and Mastercard). There is no surcharge for debit card payments.

In the case of distance payments, written instructions, including the cardholder's signature, must be sent to Christie's.

To avoid any delay in releasing goods, prospective buyers should supply bank references before the auction.

Please include your name and invoice number with your instructions to the bank.

Although personal and company cheques are accepted, buyers are advised that purchases will not be released until such cheques have cleared.

Payment by cash, credit cards, debit cards or banker's draft will enable immediate release of purchases. Traveller's cheques are not accepted.

Please note that transfer of lots is not recognised. The successful bidder during the auction is solely responsible for payment to Christie's.
Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed between the buyer and Christie's prior to the sale.

VALUE ADDED TAX (VAT)

VAT of 7,6% is applicable in all cases on the hammer price and Buyer's premium. If the purchased lots are subsequently exported, VAT on the hammer price and premium is refundable by Christie's on production of an export declaration stamped by Swiss Customs. For further information please contact Stephane von Bueren on +41 (0)22 319 1740.

SHIPPING

Christie's can organise shipment within 24 hours upon receipt of payment and precise delivery instructions, through its international forwarder Valimpex S.A., CH-1211 Geneva Airport 5 (for jewellery and watches) and Harsch SA. Rue Baylon 10, CH-1227 Geneva (for all works of art). Estimates for the shipping of any property and advice on the most secure and economic means of dispatch can be obtained from our shipping department:

Tel: +41 (0)22 319 1758
Fax: +41 (0)22 319 1751

SALE RESULTS

The Christie's International Auction Results Service provides sale results for all Christie's sales via the telephone. You can obtain faxed results for an entire sale. To access the system dial: +44 (0)20 7627 2707

You will pay normal telephone rates for your local or international call. Spoken results are available shortly after lots have been sold. Faxed results for entire sales are usually available the day following each sale.

Christie's cannot accept liability for any errors or ommissions, howsoever caused. Sellers should await their settlement statement as confirmation of any sold proceeds.

Price lists are also available on our website at http://www.christies.com

STORAGE AND COLLECTION

Buyers are advised that all purchases not collected on the day of the sale will be held for collection at no charge for twenty-eight days.

Sellers

Unsold lots that are not going to be re-offered in a later sale and are not collected from the saleroom by Thursday 14 May 12.00h can be collected at
Christie's, 8 place de la Taconnerie,
1204 Geneva.
Tel +41 (0)22 319 1736
Fax +41 (0)22 319 1731

Collection Times

Items can be collected at the Hotel des Bergues as follows:

Wednesday 13 May
until 1 hour after the end of the last session
Thursday 14 May
from 9.00h to 12.00h
After this, items can be collected from Christie's offices at 8 place de la Taconnerie, in Geneva for a period of approximately 28 days.

Thereafter they will be transferred to our Storage department at the Free Port where a minimum charge of SFr 100 per item will be incurred.

EXPORT OF CULTURAL PROPERTY

Certain lots consigned to us for sale at auction are subject to the Swiss Federal Law on the international transfer of Cultural Property. This law contains rules governing the export of Cultural Property as defined by the Unesco Convention of 14 November 1970, which sets out the measures to be taken in order to prevent the illicit import, export and trading of Cultural Property. Pursuant to this law the export of such Cultural Property from Switzerland must be declared and prior authorisation may also be required. Christie's is at your disposal in the event that you require any further information in relation to these rules.

Lots are available for collection after payment has been made to Christie's

AML 16/3/09

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice contain all the terms on which Christie's and the seller contract with the buyer. They may be amended by posted notices or oral announcements made during the sale. By bidding at auction you agree to be bound by these terms.

1.

The highest bidder shall be the Buyer; and if any dispute arises between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2.

The huissier or the auctioneer may advance the bidding, separate, join or withdraw any lot at his sole discretion. The minimum rate by which a bid may be increased is 10%. The huissier may, however, change this ratio during the sale upon advance notice.

The Seller shall not bid for his own objects and shall not cause any person to bid for him. Christie's alone may bid on behalf of the Seller.

If the reserve price is not reached, Christie's may reject the last bid and fix another starting price not below the reserve price.

Failing a bid equal to or above the reserve price, Christie's shall withdraw the object without knocking it down to anybody. Christie's reserves the right, however, to sell the object by private contract after the sale, provided that, in such case, the price shall not be less than the reserve price, subject to prior agreement of the Seller otherwise.

3.

The premium to the Buyer is 25% of the first SFr 60,000 of the Hammer Price, plus 20% of the excess of the Hammer Price above SFr 60,000 up to and including SFr 1,200,000 plus 12% of any sum in excess of SFr 1,200,000. VAT of 7,6% is added to the hammer price and to the premium. This tax is refunded to Buyers domiciled outside Switzerland upon receipt by Christie's for each object of an export declaration stamped by Swiss Customs. This refund is recovered by Christie's from the Swiss Fiscal Authorities only on presentation of the stamped declaration. The Authorities will not entertain a claim without presentation of this form duly stamped by Swiss Customs.

The total amount obtained by adding to the hammer price the Buyer's commission and VAT shall constitute the purchase price for the purposes hereof.

For Wine, the premium is 15% of the hammer price up to SFr 250,000 and 10% of any amount in excess of SFr 250,000.

4.

For the Buyer's guidance, a currency converter will be operated at some auctions showing rates of conversion applying on the date immediately preceding the date of sale as notified to Christie's by a major bank.

Christie's shall accept no responsibility in this respect, in particular for any mistakes in the conversion into Swiss francs and/or foreign currencies.

AML 16/3/09

5.

All statements in the catalogues, advertisements or brochures of forthcoming sales of Christie's are statements of opinion only and do not constitute any warranty by Christie's or the Seller. Intending Buyers must satisfy themselves before the sale regarding the physical description and condition of any lot, and as to any defects or any repairs effected or required.

The estimated selling price of each lot is printed beneath the lot description and does not include the Buyer's premium or VAT. These prices are based on estimations made some time ahead of the sale and may therefore be revised before the sale.

6.

Christie's acts as agent for the Seller only.

Neither Christie's nor the Seller shall be responsible for any defects of any objects, nor do they warrant the correctness of statements concerning authorship, origin, date, age, attribution, genuineness, provenance, weight or condition of any object.

Nor has any person in the employ of Christie's any authority to make or give any representation or warranty.

7.

The Buyer acquires title to the object as it is knocked down to him and any profits or risks from such moment shall be his.

8.

Where a Buyer discovers, after the sale, that the object which he has acquired is determined to be a forgery, he shall return it to Christie's within one year from the day he became aware thereof, enclosing all pieces of evidence on which he bases his complaint.

Christie's shall cancel the sale and return to the Buyer all amounts paid, except in the following cases:

a) if the description of the object in the catalogue of the sale appears to agree with the opinion generally accepted at the time by specialists and experts in such objects, or if the catalogue explicitly stated that there may be a difference of opinion as to such description.

b) if the non-authenticity of the object may only be established by a scientific procedure, the effectiveness of which was generally acknowledged only after publication of the sale catalogue or if such process was at the time of the sale unreasonably expensive or of a nature to cause damage to the object itself.

In all cases, only the person to whom the object was personally knocked down will be entitled to claim such cancellation of sale and only on condition that he is in a position to return full ownership thereof to Christie's and that the object has not suffered any alteration since the sale.

9.

In order to comply with local laws and regulations and to prevent as far as possible any error in the attribution of any objects sold, the persons intending to bid are requested to identify themselves at the registration office on the sale premises. Upon presentation of adequate financial credentials, intending Buyers shall complete a registration card mentioning their name and address and shall receive a number which will enable them to take part in the bidding.

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

The attention of the potential Buyer is drawn to the fact that Christie's needs to verify the identity of the Buyer as set out in "Buying at Christie's, Bidder Registration."

10.

Christie's will accept to execute commission bids on behalf of clients, in particular for intending Buyers who are unable to attend. No responsibility shall, however, rest upon Christie's or its employees in case of defect in the transmission of bids at the sale.

In the event that two identical commissions should be the highest bids at the sale, the object shall be knocked down to the Buyer whose commission bid has been received first.

Christie's reserves the right, at its discretion, to refuse commission bids from a Buyer in case the information or documents provided as evidence of his identity or the identity of the beneficial owner proves to be wrong, incomplete, ambiguous or unsatisfactory.

11.

In order to avoid any error in the attribution of objects and the settlement of invoices as well as to proceed with the necessary verifications regarding the Buyer's and the beneficial owner's identity, no lot may be removed during the sale.

Christie's shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law.

12.

The purchase price of the objects as defined in article 3 hereof shall be paid in Swiss francs within seven days of the sale. After such date, interest at the rate of 1% per month shall be charged on the unpaid balance due.

Payment may also be made in foreign currencies having legal tender if their amount may by converted into the equivalent of the purchase price in Swiss francs of the value date of the payment.

13.

Failing payment by the Buyer within seven days from the sale, Christie's shall use its best efforts to comply with the instructions of the Seller as to the action to be taken and to assist the Seller as far as possible, in particular in order to collect the purchase price or to

cancel the sale. Any damages are in all cases expressly reserved.
Notwithstanding the foregoing, Christie's reserves itself the right at its discretion and at the Seller's expense to accept special conditions of payment of the purchase price, to arrange for warehousing or insurance of the object sold, to settle (or to pursue) any judicial proceedings brought by or against the Buyer on such conditions as Christie's shall deem appropriate, to take any action necessary for the collection of the amounts due by the Buyer and, if appropriate, to set aside the sale and return the object to the Seller.
In such case, Christie's may tender the object at the Geneva Free Port at the exclusive expense and risk of the Buyer.

14.
Any partial payment by the Buyer to Christie's shall be deemed a payment by way of deposit.
In case of failure by the Buyer to pay the full purchase price as herein above provided, such deposit shall be automatically forfeited and the object shall be resold at public auction or by private auction or by private sale at the entire discretion of Christie's.

15.
Should the information or documents provided by the Buyer regarding the Buyer's identity and the beneficial owner's identity prove to be wrong, incomplete, ambiguous or unsatisfactory to the sole appreciation of Christie's, the sale will become null and void. The Buyer shall be liable for all incurred expenses.

16.
In the case that a Buyer, after having fulfilled all his obligations pursuant to the present conditions of sale, fails to remove the object in time, as provided under article 13 above, Christie's shall be entitled, after notification to the Buyer, to render the object at the Geneva Free Port at the Buyer's expenses and risk.

17.
Any visitor shall be liable for damages he may cause to the objects and items exhibited.

18.
These conditions of sale shall be available for inspection by all persons interested as soon as the sale has been published. They shall be posted conspicuously in the sale premises during the sale.

19.
These conditions of sale shall be subject to Swiss law. Any dispute regarding their execution, non-execution or their interpretation shall be within the exclusive jurisdiction of the Courts of the Canton of Geneva, subject to appeal to the Federal Tribunal.



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27/02/09

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28/01/2009

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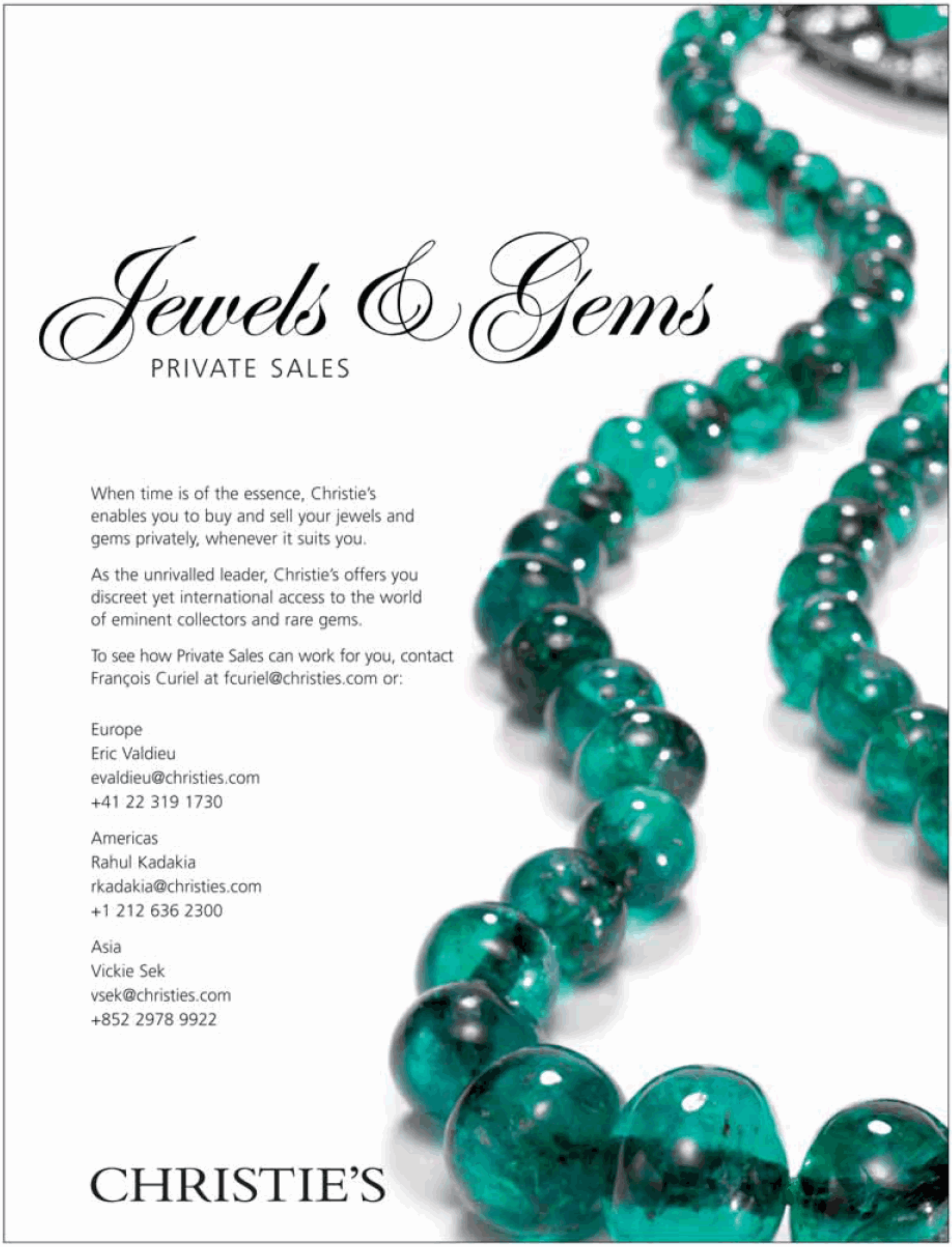
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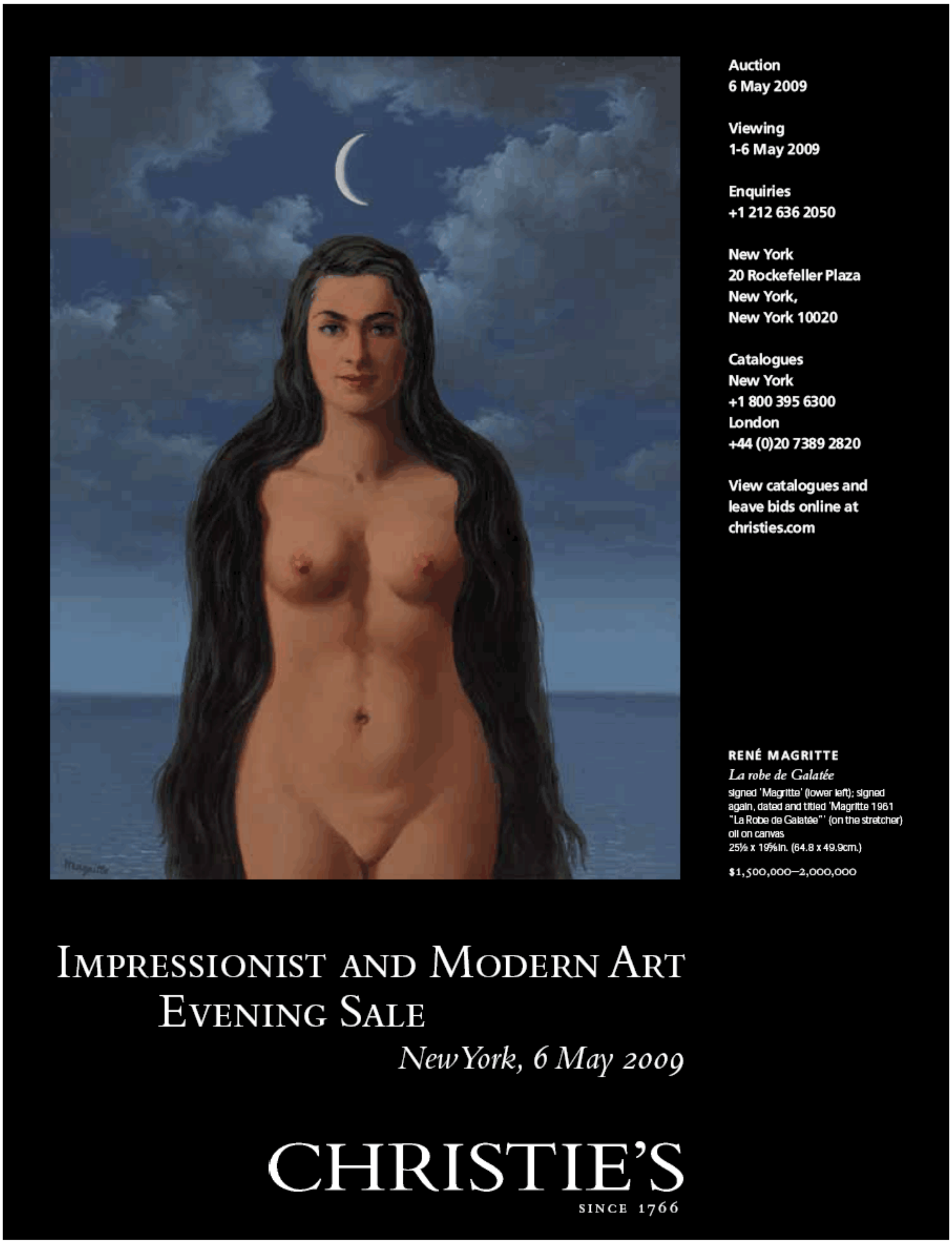
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KEY TO ABBREVIATIONS
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New York, Rockefeller Plaza
PAR:
Paris
SK:
London, South Kensington

25/11/08


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When time is of the essence, Christie's enables you to buy and sell your jewels and gems privately, whenever it suits you.
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To see how Private Sales can work for you, contact François Curiel at fcuriel@christies.com or:
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La robe de Galatée
signed 'Magritte' (lower left); signed
again, dated and titled 'Magritte 1961
"La Robe de Galatée"' (on the stretcher)
oil on canvas
25½ x 19⅝ in. (64.8 x 49.9cm.)
$1,500,000–2,000,000
IMPRESSIONIST AND MODERN ART
EVENING SALE
New York, 6 May 2009
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ABSENTEE BIDS FORM

CHRISTIE'S GENEVA

JEWELS: THE GENEVA SALE

WEDNESDAY 13 MAY 2009
14.30 HOURS (LOTS 1 - 109)
19.00 HOURS (LOTS 110 - 196)
Auction:
Four Seasons Hotel des Bergues
33 quai des Bergues, 1201 Geneva
CODE NAME: FRANZ
SALE NUMBER: 1368

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

IMPORTANT NOTICE
The attention of the potential Buyer is drawn to the fact that Christie's needs to verify the identity of the Buyer with a passport (individual) or a document of incorporation (company/corporation). It is also essential that the Buyer discloses the beneficial owner's identity of the funds transferred to Christie's. Please fax the relevant document together with this bid form to our bid department.

BIDDING INCREMENTS
Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

SFr 1,000-2,000	in 100's
SFr 2,000-3,000	in 200's
SFr 3,000-5,000	200, 500, 800
SFr 5,000-10,000	in 500's
SFr 10,000-20,000	in 1,000's
SFr 20,000-30,000	in 2,000's
SFr 30,000-50,000	2,000, 5,000, 8,000
SFr 100,000 +	Auctioneer's discretion

Auction Results: +44 (0)20 7627 2707

Christie's is instructed to bid on the following lots up to the price stated.
I understand that Christie's provides this service of executing bids on behalf of clients for the client's convenience and that Christie's will not be held responsible for errors relating to its execution of bids. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. In the event of identical bids, the bid received first will take precedence.
I understand that if my bid is successful the purchase price will be aggregate of the final bid and a premium of 25% up to SFr60,000, plus 20% from SFr 60,001 to SFr 1,200,000 and 12% for any amount in excess of it. An additional VAT tax of 7.6% will be levied on the hammer price and the premium.
Foreign buyers will obtain a refund of the VAT tax if proof of exportation is provided within 30 days of the collection date. All bids will be executed subject to the conditions of sale of Christie's (International) S.A., which I herewith fully accept.

To allow time for processing, absentee bids should be received at least 24 hours before the sale begins and the form needs to be duly filled in. Please note that bids in foreign currencies will be converted into Swiss Francs at the approximate prevailing rate in effect 24 hours before the sale:
Bids can be sent by post or fax:
Christie's Bid Department Tel: +41 (0)22 319 1736 Fax: +41 (0)22 319 1731 on-line: www.christies.com

Contracting Party ____________ Client Number (if applicable) ____________

Address ____________

City ____________ Zip Code ____________ Country ____________

Daytime Telephone ____________ Evening Telephone ____________ Mobile ____________

Fax (Important) ____________ Email ____________

○ **Please tick if you prefer not to receive information about our upcoming sales by email**

The contracting party is the beneficial owner

(The beneficial owner may neither be an offshore nor a domiciliary company)
○ Yes
○ No Beneficial owner ____________

Address ____________

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a photocopy of the company register. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +41 (0)22 319 1740 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person/entity on whose behalf you are bidding, together with a signed letter of authorisation from the person/entity. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) ____________ Account Number(s) ____________

Address of Banks(s) ____________

Telephone ____________ Fax ____________ Email ____________

Person of contact ____________ Direct Telephone Number ____________

PLEASE PRINT CLEARLY IN BLOCK LETTERS

Lot number (in numerical order)	Maximum Bid SFr (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid SFr (excluding buyer's premium)

I am aware of the general conditions of sale and notices printed in the catalogue and hereby accept to be bound by them, as well as by change brought to them either by notices posted in the saleroom or by saleroom announcements made prior or during the auction.

Signature ____________ Date ____________

ORDRE D'ACHAT

CHRISTIE'S GENÈVE

JEWELS: THE GENEVA SALE

MERCREDI 13 MAI 2009
14.30 HEURES (LOTS 1 - 109)
19.00 HEURES (LOTS 110 - 196)

Salle de vente:
Four Seasons Hotel des Bergues
33 quai des Bergues, 1201 Genève
CODE NAME: FRANZ
SALE NUMBER: 1368

PLACEZ UN ORDRE D'ACHAT SUR CHRISTIES.COM

REMARQUES IMPORTANTES
Christie's attire l'attention de l'acheteur sur le fait qu'il est nécessaire de vérifier l'identité de ce dernier sur la base, soit d'une pièce d'identité (personnes physiques), soit d'un extrait du Registre du Commerce ou tout autre document équivalent (personnes morales). Il est également indispensable que l'acheteur révèle l'identité de l'ayant droit économique. Merci de retourner par fax le document requis avec cet ordre d'achat.

PALIERS D'ENCHERES
Les enchères débutent généralement en dessous de l'estimation basse. Le montant minimal des surenchères est fixé à 10%, toutefois l'huissier judiciaire ou le commissaire priseur peut modifier ce taux de façon discrétionnaire.

SFr 1,000-2,000	par 100's
SFr 2,000-3,000	par 200's
SFr 3,000-5,000	200, 500, 800
SFr 5,000-10,000	par 500's
SFr 10,000-20,000	par 1,000's
SFr 20,000-30,000	par 2,000's
SFr 30,000-50,000	2,000, 5,000, 8,000
SFr 100,000+	à la discrétion du commissaire priseur

Résultats de vente: +44 (0)20 7627 2707

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En portant une enchère, toute personne accepte d'être liée par les Conditions Générales de Christie's (International) S.A., insérées dans ce catalogue.

Les ordres d'achat doivent nous parvenir au plus tard 24 heures avant le début de la vente. Les ordres d'achat en monnaies étrangères seront convertis en francs suisses au taux de change en vigueur un jour ouvrable avant la vente.
Les ordres d'achat peuvent être envoyés par poste ou fax :
Christie's Tél +41 (0)22 319 1736 Fax +41 (0)22 319 1731 internet: www.christies.com

Cocontractant — Numéro de client (si connu)

Adresse

Ville et Etat — Code postal — Pays

Tél. (journée) — (soir) — Portable

Fax (Important) — Email

○ **Je ne veux pas recevoir les informations des prochaines ventes par email**

Le cocontractant est l'ayant droit économique

(L'ayant droit économique ne peut être ni une société offshore ni une société de domicile)

○ Oui
○ Non Ayant droit économique

Adresse

Si vous n'avez encore jamais enchéri ou vendu avec Christie's, nous vous remercions de bien vouloir nous fournir les documents suivants: Personne physique: une pièce d'identité officielle (permis de conduire, carte d'identité ou passeport), et si ledit document ne les contient pas, une preuve de son adresse actuelle, telle qu'une facture d'électricité ou une attestation bancaire. Sociétés: une photocopie du registre du commerce · Pour toutes autres structures commerciales telles que des trusts, des sociétés offshore ou des sociétés en nom collectif, merci de bien vouloir contacter le Christie's Credit Department au +41 (0)22 319 1740 afin d'obtenir conseil sur l'information devant être fournie.
Si vous vous enregistrez en vue d'enchérir pour le compte d'un tiers qui n'a jamais enchéri ou vendu avec Christie's, nous vous remercions de nous fournir une pièce d'identité officielle attestant de votre propre identité mais également une pièce d'identité officielle attestant de l'identité du tiers, ainsi que le pouvoir signé par ledit tiers en votre faveur. Les nouveaux clients, les clients n'ayant pas enchéri avec l'un des bureaux de Christie's au cours des deux dernières années, ainsi que ceux souhaitant enchérir pour un montant supérieur à des enchères antérieures, devront fournir une référence bancaire. Nous vous remercions également de bien vouloir remplir la section ci-après avec vos coordonnées bancaires:

Nom de la Banque — Numero(s) de Compte

Adresse de la Banque

Tél — Fax — Email

Contact — Ligne Directe

MERCI DE BIEN VOULOIR ECRIRE EN MAJUSCULE

Numéro de lot (dans l'ordre)	Enchère en SFr (excluant les frais à la charge de l'acheteur)	Numéro de lot (dans l'ordre)	Enchère en SFr (excluant les frais à la charge de l'acheteur)

J'ai pris connaissance des conditions générales et avis imprimés dans le catalogue et accepte d'être lié(e) par leur contenu, ainsi que par toute modification apportée à ceux-ci, soit par avis affiché dans la salle de vente, soit par annonce faite avant ou pendant la vente.

Signature — Date

CHRISTIE'S

SWITZERLAND AUCTION CALENDAR 2009

ZURICH, KUNSTHAUS VORTRAGSSAAL

FALL 2009

Monday, 21 September
Swiss Art
Viewing: 18-20 September

GENEVA, FOUR SEASONS HOTEL DES BERGUES

FALL 2009

Monday 16 November
Important Watches
Viewing: 14 -15 November

Tuesday 17 November
Fine Wines

Wednesday 18 November
Jewels: The Geneva Sale
Viewing: 14 -18 November

For further information regarding our forthcoming auctions go to christies.com,
or contact us at the number below:
Tel: +41 (0)22 319 1757
Fax: +41 (0)22 319 1751

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